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THE UKRAINIAN WINTER FOLKSONG CYCLE IN CANADA

By Robert B. Klymasz

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The Ukrainian Winter Folksong Cycle in Canada

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THE UKRAINIAN WINTER FOLKSONG CYCLE IN CANADA

by Robert B. Klymasz

Texts prepared and songs recorded by the author
Musical transcriptions by Kenneth Peacock

Ottawa, 1970

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Foreword

Canadians of Ukrainian origin form the fourth largest ethnic group in this country after the British, French, and German. Coming from an old Slavic peasant stock, the Ukrainians have settled predominantly in the three Prairie Provinces where they form a sizable segment of the total population. That their folklore offers a wealth of insights and pleasure for both the scholar and enthusiast alike is, I feel, illustrated by Mr. Klymasz's compilation and study of the Ukrainian winter folksong cycle in Canada.

In certain respects, the author's investigation marks a departure from the usual publication of traditional lore, especially in so far as immigrant studies on this continent are concerned. The selected materials are not limited to supposedly classical examples of this particular folksong genre; there is, instead, an attempt to present and document the wide range of different elements, both old and new, which constitute the Ukrainian winter folksong cycle in Canada today. As a result, we find here a combination of pre-Christian formulations with modern Christian concepts, the coexistence of a variety of musical styles and patterns of versification, and a transition from dramatic confrontation and ritualistic enactment to a narrative retelling of the Birth of Christ in carol form. Furthermore, the author points to the crucial transformation of the cycle's traditional functions in the "old country" into an institutionalized mode for reinforcing Ukrainian ethnic identification in the new and different Canadian environment where the mechanics of transmission include, in addition to traditionally oral means, the printed word and the commercial recording. It is not, then, a conglomerate of static matter but a dynamic manifestation of the human psyche that we find reflected in the Ukrainian-Canadian winter folksong cycle. It is with this in mind that Mr. Klymasz has approached his subject.

The present publication signals an important contribution to the Folklore Division's so-called "New Canadian Project": a new and intensive program of investigation devoted to immigrant and ethnic folklore in Canada. Other works that relate to this area include Mr. Kenneth Peacock's "Survey of Ethnic Folkmusic Across Western Canada," published in 1963, his compilation of *Twenty Ethnic Songs From Western Canada* (1966), and his special collection of *Songs of the Doukhobors* (1969). Future publications will delve into the folklore of other, specific ethnic groups in Canada. These, to be sure, will initiate a fresh and significant phase in the development of Canadian folklore studies.

The Folklore Division is grateful to Dr. Jaroslav B. Rudnyc'kyj, Head of the Department of Slavic Studies at the University of Manitoba in Winnipeg, for having read the manuscript and offered his constructive comments and suggestions.

CARMEN ROY
Chief of the Folklore Division
National Museums of Canada

Preface

One of the most important yet largely unexplored areas of Canadian folklore studies is the field of immigrant and ethnic folklore research. The sudden transplantation of a rich folklore tradition to a new and different environment inevitably marks an unparalleled, crucial moment in its historical evolution. As a case in point, the Ukrainian winter folksong cycle in Canada offers a unique glimpse into those factors which, though threatening to the continued existence of an imported traditional genre, stimulate its transformation and revitalization.

The fifty folksong items in this collection, emanating from the repertoires of thirty informants, were recorded mainly in Canada's Prairie Provinces from 1963 to 1966. In selecting the songs I have tried to arrive at a representative, synchronically-orientated compilation in order to underscore the wide variety of folksong material that constitutes this particular seasonal cycle as found in Canada today. For these reasons I have purposely included with the archaic but currently unproductive folk carols and mummers' songs the present-day popular church carols.

Many of the texts are ambiguous and difficult to comprehend because of their ties with traditional ritualistic practices and folk belief. Hopefully the introductory notes accompanying the texts will serve to clarify this extraordinary and well-preserved corpus of folksongs.

Résumé

Cinquante chansons folkloriques puisées dans les répertoires d'environ trente informateurs donnent une idée du cycle hivernal du folklore ukrainien, tel qu'on le retrouve aujourd'hui au Canada. Les chants, enregistrés dans diverses collectivités ukrainiennes des Prairies, de 1963 à 1966, gravitent autour de trois fêtes principales: Noël, jour de l'An et Epiphanie. Le collectionneur, M. Klymasz, a divisé les chants en trois catégories: les noëls profanes, les noëls religieux et les noëls déguisés. L'introduction s'arrête aux caractéristiques de ce genre particulier; ses origines et son évolution, sa forme et son style traditionnels, et la nouvelle fonction de ce cycle au Canada où il sert avant tout de moyen d'identification ethnique et d'antidote à une assimilation culturelle complète.

M. Kenneth Peacock a trascrit la musique d'après des enregistrements sur bandes réalisés sur les lieux. M. Klymasz a préparé lui-même les textes, dans la traduction anglaise et dans la version ukrainienne originale. Une critique des documents bibliographiques connexes et des enregistrements commerciaux complète l'ouvrage.

PART I:

AN INTRODUCTION TO THE UKRAINIAN WINTER FOLKSONG CYCLE

A Ukrainian pioneer homestead on the Prairies

ORIGINS AND EVOLUTION

Every folklorist, whether he records his materials from living informants or works exclusively with available archival and library sources, arrives at a certain point in the course of his investigations where he pauses to ponder the source. Occasionally the answer appears to be obvious and unquestionable. More frequently, however, the genesis and initial significance of a given item or corpus are so removed in time that any solution that may be proffered only serves as a hypothetical construct based on limited and fragmentary data.

The Ukrainian winter folksong cycle has provided ample scope for such speculative pursuits. Scholars and amateur enthusiasts alike have been continually attracted to this particular folksong corpus because of its ritualistic significance, its artistry, its conservative nature, and, above all, its unmistakable archaic features. The growth of national consciousness in nineteenth century Ukraine produced a new elite, who found in the Ukrainian carol a living document reflecting the primeval evolution of the Ukrainian 'race' and attesting to golden, heroic moments in the history of the Ukrainian people (for epical allusions in this collection, *see* text no. I.C.1). Even the Ukrainian noun for 'carol' *koljada*, served to bolster nationalistic sentiments after it was proudly traced back to Roman and Greek sources.

The oldest recorded Ukrainian winter folksong text dates from 1693. Since then, various theories concerning the original *raison d'être* of the Ukrainian winter folksong cycle have been advanced. Although discredited by modern folklore scholarship, solar-mythological interpretations remain popular. According to this school, the carols first emerged as part of primitive winter solstice celebrations. The sun and other heavenly bodies, such as the moon and the stars, and the elements of nature, the rain and the wind, were deified, implored, and placated (suitable 'survivals' may be found in text nos. I.A.1, I.A.5, and I.A.8). Other scholars have emphasized the practical agrarian aspect of the winter ritual folksongs whose chief function was to prevail upon various natural forces and supernatural entities to assure a bountiful harvest in the coming year. Other primary formative factors, such as the prevalence of an ancestor cult, have been postulated as well.

The more dynamic interpretation, however, may be found in the writings of a contemporary Soviet Ukrainian folklorist, Viktor Petrov, whose holistic approach marks an improvement over earlier theorists who attacked the problem by focusing on single isolated aspects of the winter ritual. In effect, Petrov's hypothesis provides a kind of synthesis: he agrees that the utilitarian, agrarian function was basic operative factor in the evolution of the winter folksong cycle but couples this with archaeological findings that point to the prevalence of an ancestor cult among the early Eastern Slavs. The result is the formulation of a highly convincing structural frame for the whole body of Ukrainian rituals, all of which reflect a single ritualistic pattern consisting of five consecutive stages: (1) summoning the ancestors,

(2) confronting them, (3) performing appropriate mimetic games, (4) holding a communal feast, and, finally, (5) sending the ancestors off.

Petrov's most significant, if not controversial, contribution to the study of the origins of the Ukrainian winter ritual folksong corpus concerns the etymology of *koljada* ('carol'). As mentioned earlier, scholars have continually linked the Ukrainian *koljada* with the Latin *calendae*, 'the first days of the month.' Petrov draws attention to the fact that in the living language of one of Ukraine's neighbouring peoples, the Latvians, *kalada* is used to designate 'a yell, a shout, a call'. Ukrainian *koljaduvaty* ('to carol'), then, means basically 'to call, to summon'; the carollers (*koljadnyky*) are those who call out or summon (Petrov 1966: 30).

In keeping with this particular etymology for *koljada*[1] the Ukrainian carol was originally a ritualized incantatory song used by the living to summon their dead ancestors. The dead were not considered to be forever lost to the living but remained an integral part of the community; and just as the living had definite obligations to fulfil on behalf of their ancestors, so too the deceased had certain responsibilities toward the living. The ancestors come as carollers to visit with the living in answer to their 'calls.' Among their varied achievements was their having witnessed and participated in the creation of the world. The following Ukrainian carol, recorded in the last century, provides a striking example of the carollers' demiurgical function in early pre-Christian times (Dragomanov 1961: 10):

When there was in the beginning no world,
Then there was neither heaven nor earth,
Everywhere was a blue sea,
And in the midst of the sea a green plane-tree,
On the plane-tree three doves,
Three doves take counsel,
Take counsel as to how to create the world.
"Let us plunge to the bottom of the sea,
Let us gather fine sand;
Let us scatter fine sand,
That it may become for us black earth.
Let us get golden rocks,
Let us scatter golden rocks,
Let there be for us a bright sky,
A bright sky, a shining sun,
A shining sun and a bright moon,
A bright moon, a bright morning-star,
A bright morning-star and little starlets."

The carolling ancestors, then, warranted attention and respect. Moreover, their powers and influence were not limited to past events but

[1]Petrov's etymology for *koljada* remains very tentative but warrants further investigation in view of recent hydronymic and archeological studies. (See, for instance, P. N. Tret'jakov, "Vostocnye slavjane i baltijskij substrat" [= The Eastern Slavs and the Baltic Substratum], *Sovetskaja etnografija*, 1967, No. 4, p. 110–118).

extended into the future as well. In the midst of winter they came to cheer their living descendants and to alleviate their fears and anxieties through their ability to guarantee the return of spring and, along with it, productivity, happiness, and good fortune. Their reassurance was expressed not only in word but in deed as well; they themselves often assumed the roles of active participants in the activities of vital concern to the living (*see*, for instance, text nos. I.A.2 and I.A.5). The carols, however, did more than hold a promise of continued survival: they offered the peasant, temporarily at least, a new, ideal, and luxurious world to live in:

> Is the master of the house at home?
> I know that he is home
> Sitting at the end of the table
> And wearing a costly coat of fur!
> In the coat is a leather purse
> And in the purse are a hundred gold coins!
>
> *(Text no. I.A.3)*

A surprising number of archaic pre-Christian features have survived in the Ukrainian winter folksong cycle but not in their original 'pagan' forms. The official acceptance of Christianity by Kievan Rus' in the year 988 initiated a series of repeated attempts by the clergy to discourage the folk from continuing their devilish, saturnalian practices. These efforts, however, were never completely successful, and the 'pagan' winter folksongs came to be tolerated and to be fitted into the church calendar. By revising, reinterpreting, and selecting suitable features, the folk reshaped and extended the corpus in order to absorb the new, more acceptable elements. Christ became the acknowledged creator of the world, and the carollers now came as messengers to report on acts of Divine Providence which they had witnessed:

> There in the field a spruce tree grew up.
> The spruce tree is tall and wide-spreading at the top.
> On that spruce sits Jesus Christ.
> As Jesus Christ sits he sees far into the distance.
> There in a wide field a plough is ploughing.
> Saint Peter is driving the horses
> While Saint Paul guides the plough
> And the Blessed Virgin brings food for them to eat. . . .
>
> *(Text no. I.A.6)*

In addition to such syncretic blends, entirely new thematic material was introduced into the corpus. Biblical accounts of the Nativity stimulated the composition of religious folk carols which told of the birth of Christ, of kings and shepherds, of Herod and the flight into Egypt. Such folk compositions, however, were not always deemed appropriate by church authorities, who, beginning with the seventeenth century, introduced and

circulated approved religious carols (usually modelled after Polish Latin carols) as an antidote for such seemingly irreligious popular folk creations as the following excerpt:

In the town of Bethlehem,
A wonderful thing happened!
An angel brought down onto the fields there
A barrel full of wine!

A barrel full of wine
Which always stayed full!
All the shepherds had their fill
And the barrel was still full!

"Drink, O shepherds,
Drink as much as you wish!
This is from the Son of God
And from the Mother of God!"

(Text no. II.A.8)

The formality and sophistication of the church carol lacked the immediacy of the folk carol, and its foreignness paved the way for the creation of an unexpected by-product—a cycle of jocular folk parodies on church carols (*see*, for instance, the texts under II.E).

The institutionalization of house-to-house carolling came to serve an important social function by providing a culturally approved setting for courting. For most of the year the Ukrainian peasant community was occupied with strictly agrarian pursuits, and little time could be spared for ceremonial formal courting and community-wide weddings. The winter season, however, marked a lengthy break in these endeavours and became recognized as the convenient period for courting and weddings. The repertoires of carollers and mummers always included items with suitable courting and erotic motifs, which could be directed at an unmarried maiden or an eligible young man. These, however, were not intended to be merely suggestive and flirtatious: they were often incantatory in nature (*see*, for example, text nos. I.B.5 and I.B.6) and were calculated to promote an early wedding in the given household. In feudal times it was the groom and his family who especially benefited from the marriage, since the bride would be expected to enter their household where she constituted an economic asset through her dowry, her own personal skills and, hopefully, her fertility.

TRADITIONAL FORM AND STYLE

The classical Ukrainian folk carol has four distinct compositional segments: the introduction, the body of the carol, a terminal formal greeting, and refrain. Except for the body of the carol, the other segments have evolved into standardized formulae; in practice these are easily switched from one carol text to another or dropped altogether. The introduction, moreover, can assume an independent exsitence as a carol by itself (com-

pare, for instance, text nos. I.A.2 and I.A.3). Terminal segments are the simple, direct statements of good wishes (for example, *see* text no. I.B.6) and are the overt expression of the carol's purpose. Instead of being sung as part of the whole carol, the terminal segment is often replaced by a *spoken* greeting (Ukrainian *vinšuvannja*). The following is an example of such a spoken greeting recorded in Ashville, Manitoba, 1963, and translated into English:

> And now I greet you at this holiday season
> on the occasion of the newly born Lord.
> May God bless you and your whole household
> with happiness, health and love
> together with many children and cattle!
> And I, too, shall bless you,
> As long as there's enough to eat and drink!
> A roasted capon—may Jesus be glorified!—
> To drink—wine and fresh water!
> For such is proper for today!
> Christ is born!

The refrain frequently functions as the dominant incantatory element in the carol. The most common refrain, "Grant it, O God!" (*Oj daj Bože*), is purposive, direct command which seeks to enlist the power of the Christian supernatural entity in order to transform the ideal image depicted in the carol into a concrete, living reality (*see*, for instance, text no. I.A.8). Another popular refrain, *ŠČedryj večir, dobryj večir* ("Bountiful eve, good eve"), is often used in place of *Oj daj Boze*, especially if the carol is sung on the Eve of the Epiphany. There is little doubt that the carol's refrain is an archaic device, which has lost its primeval incantatory function, and its survival today is only as a poetic compositional feature in the traditional Ukrainian winter folksong corpus. Its rare appearance in the religious carol cycles indicates that the refrain is no longer a productive phenomenon. In any case, the refrain does serve as a reliable marker, which helps to distinguish classical folk carols (both secular and religious) from sophisticated, non-traditional or more recent compositions (for example, church carols).

The essence of the traditional Ukrainian folk carol is its emphasis on the 'here and now.' It seeks neither to narrate a story nor to describe a situation. Its purpose is to fulfil and make real. Hence, any barriers, such as the time factor, are simply ignored by the folk carol. Next year's prosperity and bountiful harvest are not merely desired by the carollers: they are instantly accomplished and perfected through the delivery of the carol itself (*see*, text nos. I.A.5 and I.A.2). As a result, the carols often contain such glaring anachronisms as the depiction of common agrarian tasks such as ploughing, sowing, harvesting in the midst of winter, references to festive breads made of next season's wheat, to spring flowers being made into bridal wreaths, and so on. The use of dialogue adds to the sense of immed-

iacy and reality; and many scholars feel that the Ukrainian folk carol was originally presented in the form of a dramatized ritual. In modern times the carollers often supplemented their songs with a folk nativity play, which included such stock characters as the three kings, Herod, and "the one with a tail" (*toj z xvostykom*). To further reinforce and intensify the incantatory nature of the traditional Ukrainian folk carol, imagery and figures of speech were employed as powerful verbal support—just as on other occasions the strong belief in the power of the word could give rise to the formulation of a curse.

The textual format of the Ukrainian folk carol is non-stanzaic; that is, the lines are not grouped into strophes. Each stich or line is usually composed of ten syllables (with a caesura after the fifth syllable) and is accompanied by a refrain. Together, these two elements form an independent rhythmic and melodic whole, which is capable of standing alone as a complete and meaningful unit (*see*, for example, text no. I.B.6). Coexistent with the decasyllabic line is the stich composed of eight syllables (4 + 4). Both types of syllabic patterns may be found in other folksong traditions. The decasyllabic pattern is often found in the Russian *byliny* or epics, and the octosyllabic line has been compared with the old Finnish runes and connected with the South Slavic winter folksong corpus, which is almost entirely composed of eight-syllabic lines. (For an example of the octosyllabic, stichic formation, *see* text no. I.A.3 in this collection.)

Many of the religious carols, having entered the winter folksong tradition comparatively recently, show certain departures from the more archaic patternings outlined above. The texts are stanzaic, independent refrains are rare, and asymmetrical lines, patterned after church carols (*see* text nos. II.A.4, II.B.4), form stanzaic units.

A popular compositional device in the winter folksong cycle is the use of a name- or person-slot in the text. Its utilization can be found in two kinds of carols. First, there is the text intended for a certain kind of person (a young maiden, the master of the house, and others) with a gap left for the person's name (e.g., text no. I.B.5). To the person for whom the carol is sung, it appears that the song was composed expressly for him. The second type of carol utilizing this device is the text that is essentially composed of a single stanza or unit; the same stanza or unit, repeated two or more times, remains constant except for changes involving names or personages (*see*, for instance, text nos. I.C.3 and II.C.1).

A final point is that the Ukrainian folk carol makes little use of rhyme, its place usually being taken by assonance and alliteration.

TRANSPLANTATION AND MODIFICATION

The survival of the old Ukrainian winter folksong cycle in Canada is primarily due to the fact that most of Canada's early Ukrainian immigrants were settled either on virgin lands or on developed rural farming areas rather than in urban industrial centres. Hence, the first Ukrainian communities in Canada were relatively free to continue and perfect the agrarian

skills that are common to folk societies in all parts of the world. Although the Ukrainian peasant-farmer quickly took advantage of the economic opportunities his new life in Canada offered him, the other aspects of his traditional 'old country' folk culture remained an integral part of his everyday life in Canada since there was only minimal exposure to alien, non-Ukrainian cultural patterns.

The traditional Ukrainian winter folksong cycle, once transplanted to the new Canadian environment, continued to revolve around three main festive occasions: Christmas, New Year's Day, and the Feast of the Epiphany, which, in both the Ukrainian Catholic and Ukrainian Orthodox Churches, commemorates the baptism of Christ in the Jordan River. In accordance with the old style Julian calendar, these holidays fall on January 7th, 14th, and 19th, respectively. Traditionally, these dates were reserved almost exclusively for formal worship, and such forms of wanton revelry as the folk custom of carolling were tolerated by church authorities only if they preceded or followed these special church holidays. This rigid separation of folk custom from church ritual was eventually obliterated. And, in effect, the practice of carolling among Canada's Ukrainians has become an institutionalized and church-approved means of soliciting funds for various in-group community projects. The parish priest himself commonly exercises an informal but highly effective means of control: soon after the festive Christmas season ends, he posts or reads aloud during a Sunday service the names of those who presented money to the church carollers and the amount that each person gave.

In certain cases the custom of house-to-house carolling and mumming was discontinued, temporarily at least, in those areas of Western Canada where the compact village settlement, so characteristic of the 'old country,' had been replaced by homesteaders living in comparative isolation from one another. The distance from farmstead to farmstead, the cold and snow of winter on the Prairies, and the lack of adequate means of transportation formed real barriers, which hindered any attempts to continue the traditional carolling practices. In addition, most of the early settlements, whether scattered or compact, found themselves without the added stimulation (or, perhaps, interference) of a local parish priest who, in the 'old country,' would often take on the responsibility of organizing and coaching the carollers. While obstacles such as these were detrimental in so far as carolling as an activity is concerned, they also help to account for the survival of the winter folksong corpus as a rather conservative genre in the memory of the folk who, none the less, would revive the 'old country' carols as they knew them in their own homes throughout the season at household festive dinners and other appropriate gatherings.

In the minds of most of my informants, each of the three festive occasions mentioned above has its own special kind of carol, and, together, these three types of carols constitute the winter folksong cycle. The most important type is the *koljad(k)a*, any carol with a religious theme related to the Biblical accounts of the Nativity. It is this type of text that is considered proper for carolling on Christmas Eve, Christmas Day, or the days that follow.

A second type of Ukrainian winter folksong found in Canada belongs to the *Malanka* cycle of mummers' songs, which are performed on New Year's Eve. These are completely 'folk' in nature, composition, and delivery and are always secular in content. Mumming was strictly a male activity, carried out on a house-to-house hasis with special efforts put forth to entertain in the households where there was a pretty unmarried young maiden. Each mummer in the troupe wore a costume representing one of many traditional village personalities. These were usually stock personages who were considered somewhat eccentric by the peasantry, since they were not actively engaged in local agrarian pursuits. The group of mummers could, then, include a Jew or Jewess, a chimney sweep, the village blacksmith, the strange Moscovite, the village gendarme, a gypsy fortuneteller, and others. In certain localities, one of the mummers masqueraded as a goat, considered by several scholars to be a totemistic survival. There would be the indispensable music-makers, a violinist and *cymbaly*-player, to provide the dance music. And, finally, there was Malanka herself, whose role would be taken by the most attractive and 'prettiest' mummer. Occasionally Malanka would be escorted by her ugly and decrepid betrothed, Basil—a comic portrayal used by the mummers to tease and disillusion the young maidens in the community, many of whom were already betrothed.

The name Basil (Ukrainian *Vasyl'*), which is frequently found in the New Year's Malanka folksong cycle, has initiated some confusion and ambiguity. Its entry into the tradition is undoubtedly connected with the death of Saint Basil the Great, who died on New Year's Day in the year 379. In the Malanka cycle, 'Basil' appears as a personal name (text no. III.1) and as a Ukrainian folk term to designate the bachelor's-button, *vasyl'čyk* (text no. III.4). In a religious folk carol, the same form, *vasyl'čyk*, refers to a member of the Basilian order of priests (text no. II.C.3). And finally, in traditional Christmas folk ritual, the sheaf of rye that is placed in a corner of the main room on Christmas Eve was sometimes given the name *Vasyl'*.

The third category of winter folksong distinguished by the folk is the *ščedrivka* (from Ukrainian *ščedryj*, 'bountiful, generous') Its secular and apocryphic themes make this carol type rather unsuitable for carolling at Christmas proper, when, according to the folk, the *koljad(k)a* alone should be sung. The *ščedrivka* is especially carolled on Epiphany Eve, the 'bountiful eve' (*ščedryj večir*), and those texts which refer to the Jordan River are generally connected with this specific holiday.

The above tripartite division of the Ukrainian winter folksong corpus into *koljad(k)y*, Malanka *songs*, and *ščedrivky* represents the attempt of the Ukrainian community in Canada to sort out and categorize their winter folksong materials. The result is an ideal typology which fails to reflect actual practice. The contrast between 'how it was' and 'how it is,' for the Ukrainian-Canadian community, is a source of tension and conflict, caused by increased contact with English-speaking and, in certain cases, French-speaking Canada. The acceleration in recent years of the acculturative process

has meant a corresponding rapid reduction in the amount of time which the rural Ukrainian community has usually devoted to its traditional winter customs and festivities. Carolling is now conducted on Christmas Eve, Christmas Day, and, as one informant stated, "for as long as it's necessary to cover all the names on the list." The secular carols and the *ščedrivky* have been almost completely deleted from the carollers' active repertoire and are no longer part of house-to-house carolling. The *koljad(k)y* in the form of church religious carols (rather than folk compositions) are generally recognized as the most fitting texts since they reflect 'the true meaning of Christmas' and, moreover, are comparable in content to such popular English favourites as "Silent Night," "O Come, All Ye Faithful," and many others with which the traditional Ukrainian winter folksong has had to compete in the new Canadian environment. (*See* text nos. II.A.1 and II.A.2 for two of the currently popular Ukrainian church carols.) This shift in the Ukrainian tradition in Canada has brought about the elimination of the courting motif which formed such an important feature of the entire winter folksong cycle. This particular social function of the traditional corpus has little chance to survive in a modern and technologically advanced society. The virility and spontaneity of the Malanka cycle of New Year's mummers' songs have found other outlets, so that this particular cycle of winter folksongs is now an unproductive genre surviving only in the repertoires of Canada's early Ukrainian settlers.

Still another drastic change may be found in the actual make-up of the carolling group in Canada. Traditionally, and especially in the case of the Malanka cycle, the carollers were young eligible men who took advantage of this institutionalized custom to seek out and visit their sweethearts. If they were able to please the household with their singing and, in the case of the mummers, their dancing and entertainment, they were sure to receive a few pennies as well as food and refreshments. Instead of a group of youthful carollers, the Ukrainian household in Canada is more likely to be visited by a rather imposing group of carollers composed of church elders or members of the ladies' auxiliary. Their function as carollers is to command respect and to impress upon the head of the household that he is expected to present them with a suitable and sizeable donation.

* * *

For the first half century of its settlement in Canada, the Ukrainian community continued to revolve around the old style Julian calendar and its system of feast days, fasts, and proscribed periods for weddings and public dances. The 'Ukrainian Christmas' fell on January 7th, and, according to one Ukrainian-Canadian anecdotal legend, the only reason why, for example, the Poles celebrate Christmas at an earlier date is that they arrived at the Nativity sooner:

> When Jesus Christ was born, a star appeared; and all peoples went to see Jesus Christ. The Poles wore slippers — they slipped them on and "foooorrr!" — away they went! But our people, by the time they laced their shoes, never got there until two weeks later. And for this reason we celebrate on the seventh [of January].

Not until after World War II was there any question of abandoning the 7th of January as Christmas Day in favour of the 25th of December. For most of the 'old-timers' this would mean a victory for their traditional old country foes, the Poles. Turncoats were considered unpatriotic and were simply left out of the general affairs of the Ukrainian community. World War II greatly accelerated the general acculturative process, and a new Canadian-born generation of Ukrainians paved the way for the introduction and gradual incorporation of such 'foreign,' out-group Christmas traditions as the exchange of gifts, the Christmas card, the Christmas tree, and Santa Claus into Ukrainian-Canadian holiday festivities, which, in effect now began with the 'English Christmas' on December 25th and ended with the Feast of the Epiphany, January 19th!

As more and more of the younger generation migrated to the prairie cities and other urban industrialized centres in Eastern Canada, it became clear that outside the tight rural Ukrainian community the rest of Canada was very much committed to the Gregorian calendar. "How many Christmases do you celebrate?" was the common, irate reaction of an employer when the Ukrainian labourer requested a day off on January 7th "to join the folks back on the farm for Ukrainian Christmas." In this way, then, the Ukrainian rural community, in spite of its isolation, was inevitably confronted with the question of change. As for the traditional bias against the 'Polish Christmas,' this too has begun to slowly disappear in favour of the more tolerant attitude shown in the following local legend recorded in 1966 from a Ukrainian informant:

> A man in Dauphin [Manitoba] said, that he'd rather have his head cut off than celebrate Christmas together with the Poles. A few days later he died in a car accident and his head was torn off his body. Everyone said that he had committed a sin: he shouldn't have said such a thing.

The transition of the Ukrainian-Canadian community from a rural folk society to an urbanized middle class is reflected in its abandonment of the secular winter folksong cycles and in its preference for the more sophisticated, religious church carols. This is not, however, due to any concerted onslaught on the part of Ukrainian churches against 'pagan' retentions,[1] but rather it is the result of the increasingly penetrating influence of dominant Canadian culture patterns. The popularity of the religious church carol reflects an attempt on the part of the Ukrainian community to select and retain those song items which supposedly measure up to the English or French carol in Canada.

Although the traditional form and content of the Ukrainian winter folksong cycle are no longer productive and are in the process of disappearing altogether, the custom of house-to-house carolling persists to a degree unequalled by any other ethnic segment of Canada's population. However, the carollers do not come as representatives of deceased ancestors, nor do they come to woo the hand of some pretty young maiden. They come in

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[1]Indeed, many Ukrainian church leaders in Canada, in an attempt to offset the threat of assimilation, are now seeking to revive some of the paganisms which were once denounced in earlier centuries.

the interest of ethnic survival. The donations they collect are used exclusively to support a project sponsored by and for the Ukrainian community. The money the head of the household presents to the carollers represents a token investment in the promotion of his own ethnic distinctiveness and that of the entire ethnic group. Carolling among Ukrainians in Canada, then, has become a form of ritualized giving, which functions to intensify ethnic identification as an antidote to complete cultural assimilation. In addition to this primary function, it has a secondary significance as a formal manifestation of Christian religiosity. Even here, however, it is necessary to note that this Christian religiosity is markedly and distinctively Ukrainian: such popular, non-Ukrainian carols as "Silent Night" are rarely, if ever, sung by Ukrainian carollers, although they are readily available in Ukrainian translation. Furthermore, no group of Ukrainian carollers in Canada ever sings a text in any language other than Ukrainian. The reversal of this situation, if and when it occurs, will signal the final collapse of the Ukrainian winter folksong cycle in Canada.

Bloomington, Indiana,
November 1966.

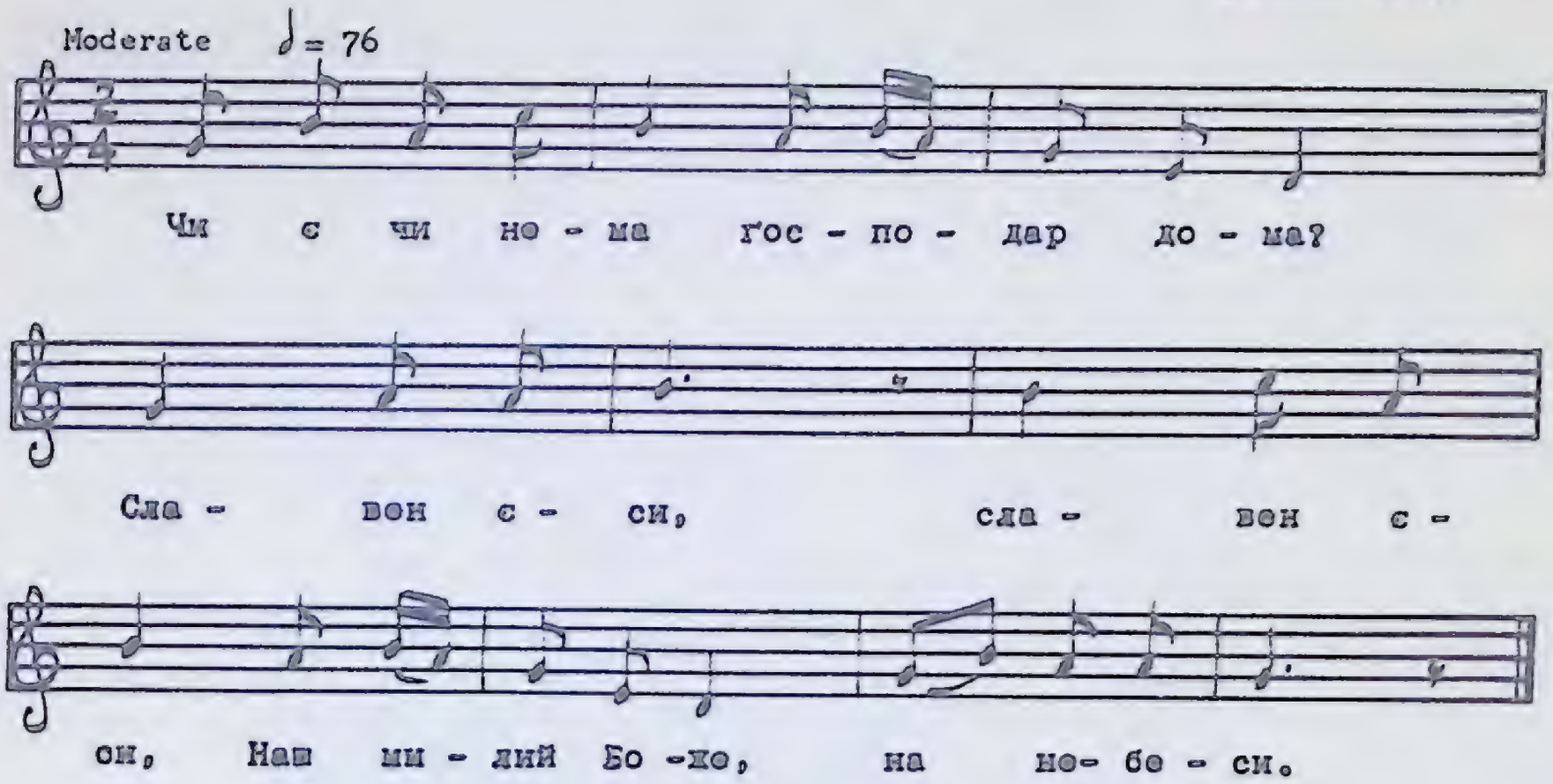
PART II:

SONGS IN UKRAINIAN AND ENGLISH TRANSLATION

Mr. Kyrylo Kotyk

I. A. 1

Sung by Mr. Kyrylo Kotyk,
Gilbert Plain, Manitoba,
Summer 1966.



Чи є чи нема ґосподар дома?

Приспів: Славен єси, славен єси,
Наш милий Боже, на небеси.

Прийшло до него три колядники.
Оден колядник — сонєчко ясне,
Другий колядник — місяць ясненький,
Третий колядник — дробен дощ іде.
Сонєчко каже: — Нема над мене:
Ой як я зійду в неділю рано,
Ой врадуються церкви костьоли,
Церкви й костьоли, в церквах пристоли!
Ой місяць каже: — Нема над мене:
Ой як я зійду темної ночи,
Ой врадуються всі подорожні!
Дробен дощ каже: — Нема над мене:
Ой як я впаду три рази в маю,
Урадуються всі йа і збіжжи,
І врадуються всії пашниці,
Жита, пшениці і всі пашниці!

Translation:

Is the master of this house at home or not?

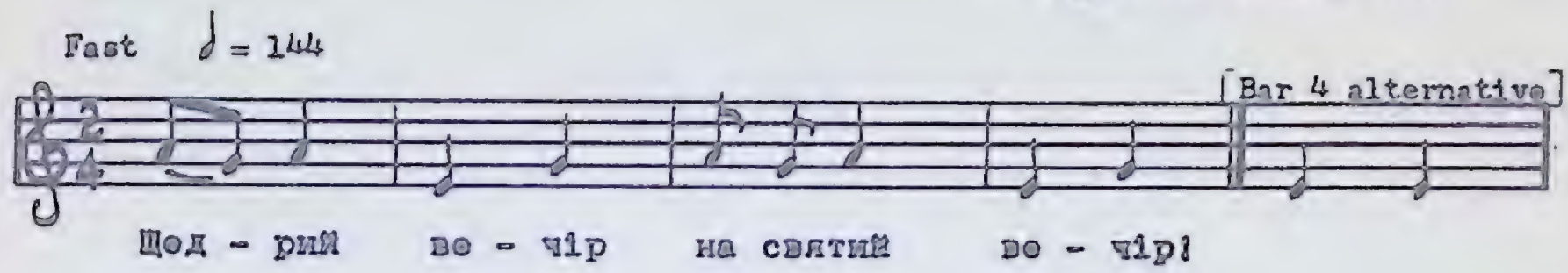
[Refrain after each line]:
Most glorious are You, our dear God, in Heaven.

Three carollers have come to him:
One caroller is the bright sun,
The second is the bright moon,
The third is the fine rain that falls.
The sun says, "There's no one better than I,
For when I rise early Sunday morn
All churches and chapels rejoice,
Church and chapels and the altars within them."
The moon says, "There's no one better than I,
For when I rise on a dark night
All travellers rejoice!"
The fine rain says, "There's no one better than I,
For when I fall thrice in May
The growing grain rejoices—
All grain and fodder crops
And rye and wheat as well!"

According to the informant, Mr. Kotyk, it is the rain that wins out in this contest. The text is a classical item and serves to support arguments in favour of an ancient sun and solar cult, with which the Ukrainian winter folksong cycle was supposedly inextricably connected in pre-Christian times. On the other hand, the same text with its references to the sun, moon, and rain posing as carollers fits in with the ancestral theory according to which the carollers originally represented the deceased kin who had returned in the form of carollers to report to their living relatives on the origins of the world and related occult events.

I. A. 2

Sung by Mrs. Anna Zacharuk,
Vegreville, Alberta, 1965.



NOTE: This little three-note chant is one of the most musically archaic items found in the repertoires of Ukrainian-Canadian singers. Its survival spans centuries, possibly millennia. For another example *see* text no. I.A.6. [K.P.]

Щедрий вечір на святий вечір!
Чи є дома-дома пан ґосподар?
Гой я знаю, що він дома,
Сидит собі конец стола,
Перед ним колачі з ярої пшениці,
А в тих колачах золота шрубка,
А в тій шрубці сто чірвоних!
А нам хлопцям по чірвоному!
А складімси по грошеви,
Купім коня ґардашеви.
Гой наш ґардий ґардо ходит,
За собою коня водит!

Прилетіла ластівочка,
Та зачила щебетати,
На двір ґазду вікликати: —
Ой стань, ґаздо, підвидиси,
На обору подивиси —
На оборі твоя радість
А йа твоя милість!
Кобилки ти си пожирибили,
Все лошочків начінили,
Коровки ти си поположили,
Все бичків начінили!

Устань, ґаздо, підвидиси,
На обору подивиси —
Коровки ти си поположили,
А все бичків начінили,
Вівці ти си покотили,
Все баранчиків начінили!

Устань, ґаздо, підвидиси,
На обору подивиси —
На оборі твоя радість
А йа твоя милість!
Льохі ти си попоросили,
Все веприків начинили!

Ой стань, ґаздо, підвидиси,
На обору подивиси, —
На оборі твоя радість
А йа твоя милість!
Рої ти си пороїли,
В чисте поле полетіли!

Translation:

'Tis a bountiful eve on this holy eve!
Is the master of the house at home?
I know that he is at home
Sitting at the end of the table.
Before him are the holiday breads of spring wheat
And in each loaf is a golden screw [!]
And in that screw are a hundred gold coins!
For each of us boys there's a gold coin!
Let us pool our money
And buy a horse for our leader!
Look! Already our leader struts about pompously
Leading a horse behind him!

There flew down a swallow
Which began to chirp
And call on the master to come outside.
"O rise, master, walk about
And look into your stable!
In your stable one beholds your pride
And the rewards of your kindnesses!
The mares have born many foals
And there are colts everywhere!
The cows have born calves
And there are young steers everywhere!

"Arise, O master, walk about
And look in your stable—
The cows have born calves
And everywhere there are young steers!
The sheep have born lambs
And there are young rams everywhere!

"Arise, O master, walk about
And look in your stable—
In your stable one beholds your joy
And the rewards of your kindnesses!
The sows have given birth to piglets
And everywhere there are young hogs!

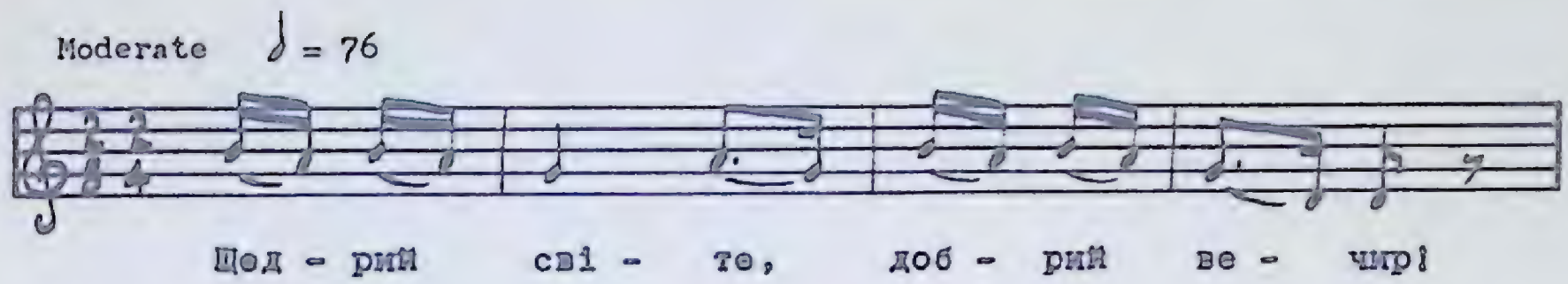
"Arise, O master, walk about
And look in your stable!
In your stable one beholds your joy
And the rewards for your kindnesses!
Your bees have multiplied by swarms
And have flown off into the wide field!"

In addition to the obvious incantatory function of this text, the song also serves to glorify the master of the household: the carollers depict him "sitting at the end of the table," thereby emphasizing the honour and responsibility that he holds as the supreme head of his family; moreover, he is by no means a pauper but can afford to present a gold coin to each of the carollers. The swallow (*lastivka*), the traditional harbinger of spring, and "the holiday breads of *spring* wheat" are conscious devices used to intensify the actual reality and immediacy of wealth and prosperity.

Mrs. Anna Zacharuk

I. A. 3

Sung by Mr. and Mrs. Steve Kendzerski,
Rorketon, Manitoba, 1965.



Щедрий світе, добрий вечир!
Чи є вдома пан ґосподар?
Ой я знаю, що є вдома,
Сидит собі конец стола,
На нім шуба шубалева,
А в тій шубі калиточка,
В тій калитоці сто червоних,
Сему, тому по червоному!

А вам, хлопці, по колачеви!
А вам, дівки, по вінцеви!

Translation:

O bountiful eve, kind eve!
Is the master of the house at home?
I know that he is home
Sitting at the end of the table
And wearing a costly coat of fur!
In the coat is a leather purse
And in the purse are a hundred gold coins!
One for this person and that!

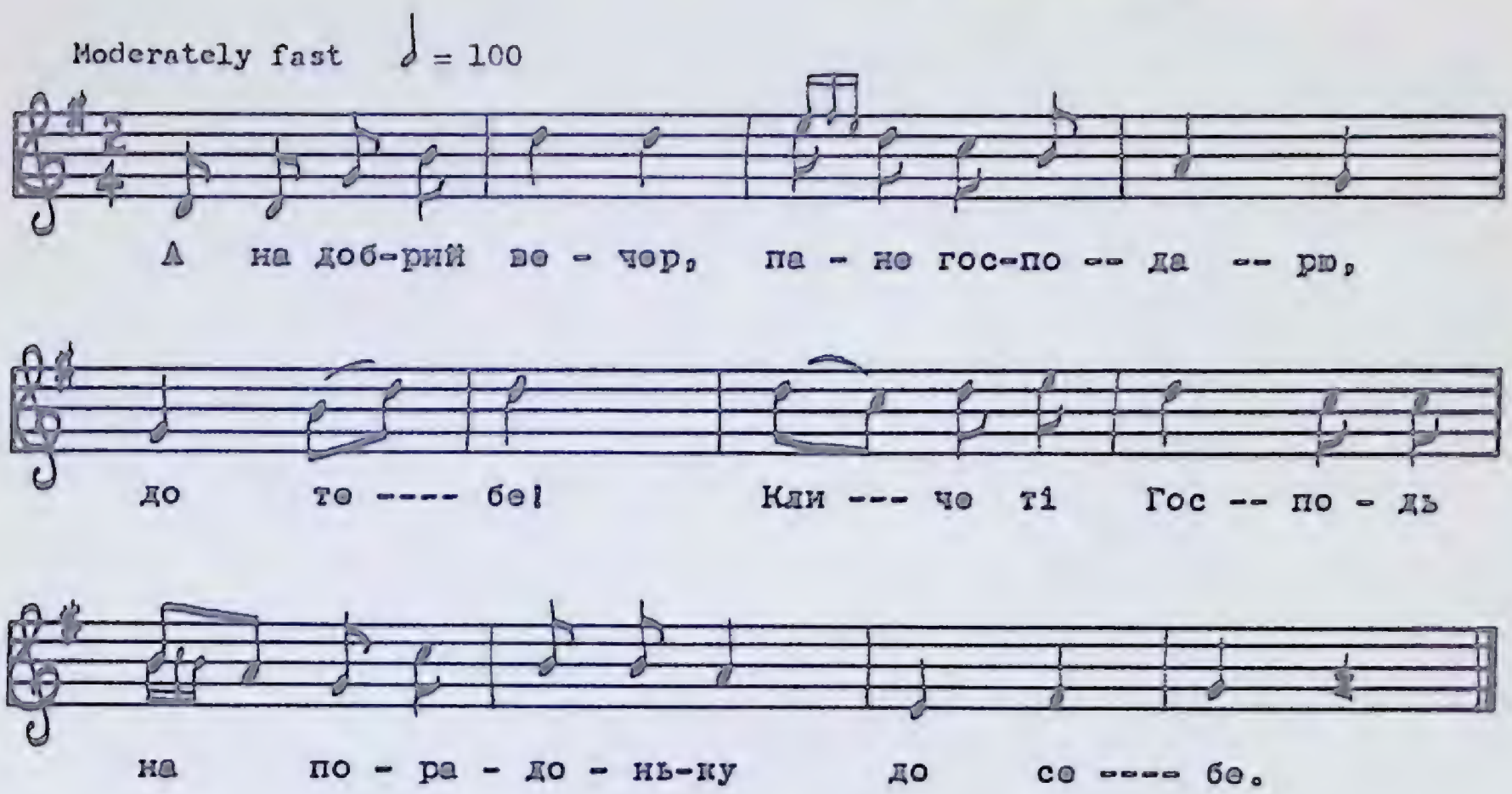
And for each of you lads—a holiday loaf!
And for each of you maidens—a wreath!

In this text the carollers seek to glorify the master of the household: he is the supreme head of his family, he is clothed in sumptuous furs, and, moreover, he is generous with his wealth. Coupled with this poetic idealization is the secondary courting motif, which is found in the last two lines. The "wreath" as a symbol of virginity was worn by all young unmarried girls in the Ukrainian peasant community.

A group of Ukrainian carollers, Winnipeg, January 1968

I. A. 4

Sung by Mrs. Zofija Njedzvec'ka,
Gilbert Plains, Manitoba, 1963.



А на добрий вечер, пане-господарю, до тебе!
Кличе ті Господь на порадоньку до себе.
Обіцяв ці Господь високі пшиниці зродити,
Дай же ті, Боже, щастя-здоровля спожити.

А на добрий вечир, пане-господарю, до тебе!
Кличе ті Господь на порадоньку до себе.
Обіцяв ці Господь сто корців вівса зродити,
Дай же ті, Боже, щастя-здоровля спожити.

А на добрий вечер, пані-господини, до тебе!
Кличе ці Господь на порадоньку до себи.
Обіцяв ці Господь сто кіп маку вродити,
Дай же ті, Боже, щастя-здоровля спожити.

А на добрий вечер, пани-господини, до теби!
Кличе ці Господь на порадоньку до себи.
Обіцяв ці Господь дві бочки огірків зродити,
Дай же ті, Боже, щастя-здоровля спожити.

А за тим словом — начуйте з Богом! Добраноц!
А за тим словом — начуйте з Богом! Добраноц!

Translation:

Good evening to you, master of this house!
The Lord is calling you to give you counsel.
He has promised to make your wheat grow high!
God grant you happiness, health, and a long life!

Good evening to you, master of this house!
The Lord is calling you to give you counsel.
He has promised you to yield hundreds of bushels of oats!
God grant you happiness, health, and a long life!

Good evening to you, lady of this house!
The Lord is calling you to give you counsel.
He has promised that you shall harvest six hundred sheaves of poppies!
God grant you happiness, health, and a long life!

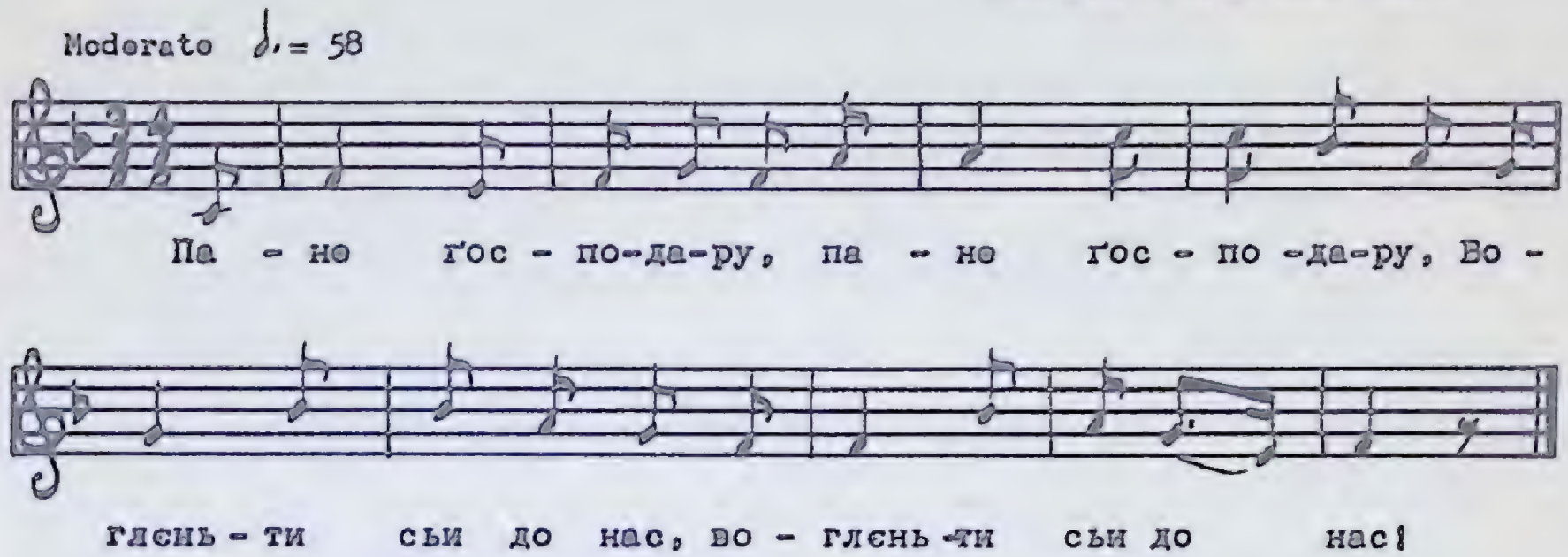
Good evening to you, lady of this house!
The Lord is calling you to give you counsel.
He has promised to yield two barrels of cucumbers for you!
God grant you happiness, health, and a long life!

May God also bless you! Good-night!
May God also bless you! Good-night!

This text is a fine but relatively recent addition to the traditional winter folksong corpus. An important innovation is found in the emergence of the "lady of this house" who is no longer overshadowed by her husband but shares in the good wishes expressed in the text by the carollers. The welfare of both the "master" and his "lady" is actively promoted by none other than God Himself, who promises a rich harvest in the year to come. Other features which point to this text's newness are the complete absence of the pagan-mythical imagery that marks the more archaic stratum in this cycle, the stanzaic and, especially, quatrain structure of the text, and the lack of consistency in the use of pentasyllabic syntactic units.

I. A. 5

Sung by Mrs. Joe Deyholos,
Grandview, Manitoba, 1963.



Пане ґосподару, (2)
Воглєньти сьи до нас, (2)

Ми вам шось скажемо, (2)
Ми вас потішемо. (2)

Там на вашім полю, (2)
Злотий плужок воре. (2)

Злоті кулісниці, (2)
Срібні нашийниці. (2)

Там причиста Діва, (2)
Сніданє виносит. (2)

Не будем снідали, (2)
Щесмо не зорали. (2)

А як вже зворали, (2)
Тоді поснідали. (2)

Що будем сіяти, (2)
На тім краснім полю? (2)

Ячмінь, шочовицю (2)
Жито і пшиницю. (2)

Як місяць на небі, (2)
Межи зороньками — (2)

Ґосподар на гуні (2)
Межи стожоньками! (2)

Translation:

O master of this house, [each line repeated]
Look out onto us!

We shall tell you wondrous news,
We shall gladden you!

There in your field
A plough of gold is ploughing!

The bandoleers are of gold!
The harness is of silver!

There the Blessed Virgin
Is bringing out a lunch [literally "breakfast"].

We shall not eat,
For we haven't finished ploughing.

We finished ploughing
And then we ate.

What shall we sow
On this lovely field?

Barley, lentils,
Rye and wheat!

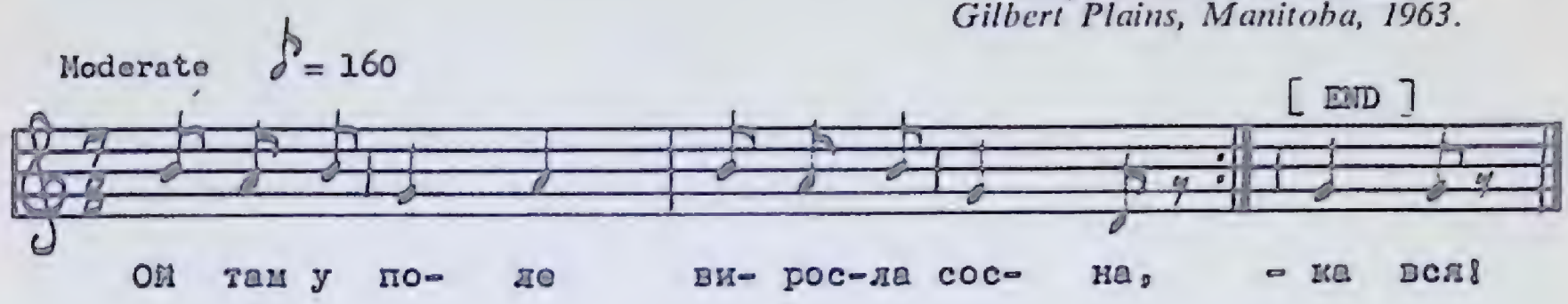
Like the moon above
Among the stars—

Behold the master on the threshing-floor
Among the many shocks of grain!

The seeming anachronism in this and other texts lies in the deliberate utilization of thematic material that appears incongruous and impossible. In this case one finds a field being ploughed in the middle of winter! Noteworthy here is the role of the Blessed Virgin whose mere participation in the goings-on assures the master of a bountiful harvest in the year to come. Traditional features in the imagery are found in the liberal sprinkling of rich epithets (gold, silver) and the striking comparison between the moon amid the stars and the master at harvest time among the sheaves of grain. (*See also* text no. I.A.8.)

I. A. 6

Sung by Mrs. Nick Stadnyk,
Gilbert Plains, Manitoba, 1963.



Ой там у поле виросла сосна,
Сосна висока, в горі широка.
А на тій сосні Йсус Христос сидить,
Сус Христос сидить, далеко видить:
А в чистім поле плужечок воре,
А святий Петро коники води,
А святий Павло за плугом ходи,
Пречиста Діва їсти носи,
Їсти носе і Бога проси: —
Зароди, Боже, жито пшениці,
Жита пшениці на паланиці,
Стіжечок гречки на пиріжечки,
Стіжечок вівса — вже щедрівка вся!

Translation:

There in the field a pine tree grew up.
The pine is tall and wide-spreading at the top.
On that pine sits Jesus Christ.
As Jesus Christ sits he sees far into the distance.
There in a wide field a plough is ploughing.
Saint Peter is driving the horses
While Saint Paul guides the plough
And the Blessed Virgin brings food for them to eat.
She brings them food and asks of God:
"O God! Bring forth rye and wheat,
Rye and wheat for flat cakes,
A stack of buckwheat for dumplings
And a stack of oats too!" — That's the whole carol!

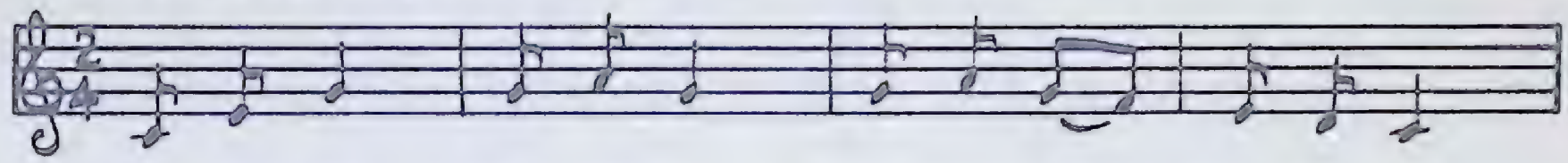
Two archaic features are found in this text. First, the "wide-spreading pine tree" is a direct carry-over of primeval concepts concerning the world tree, which holds a prominent position in early Slavic creation myths. (*See* Dragomanov 1961: 9–10, 149–150, for other, more elaborate examples of Ukrainian carols with this imagery—in English translation). The second archaic feature is the decasyllabic line (5+5) and the non-stanzaic structure of the text.

Mrs. Orest Duchak

I. A. 7

Sung by Mrs. Orest Duchak,
Gilbert Plains, Manitoba, 1963.

Moderately fast ♩ = 112



Гой ци є, ци нема пан ґосподар дома?
Приспів: Щедрий вечер, Божий вечер,
Пан ґосподар дома.[1]
Гой нема, гой нема, поїхав до Львова.
Дерево купує, світлицю будує.
А у тій світлици три пристоли стоят.
А на тих пристолах три обруси стоят.
А на тих обрусах три киліхи стоя.
В першім киліху вино дзелененьке.
А в другім киліху медок солоденький.
А в третім киліху светий 'Ван заживав,
Светий 'Ван заживав, що всім людям дарував.

---

[1] Приспів повторюється з другою половиною рядка.

Translation:

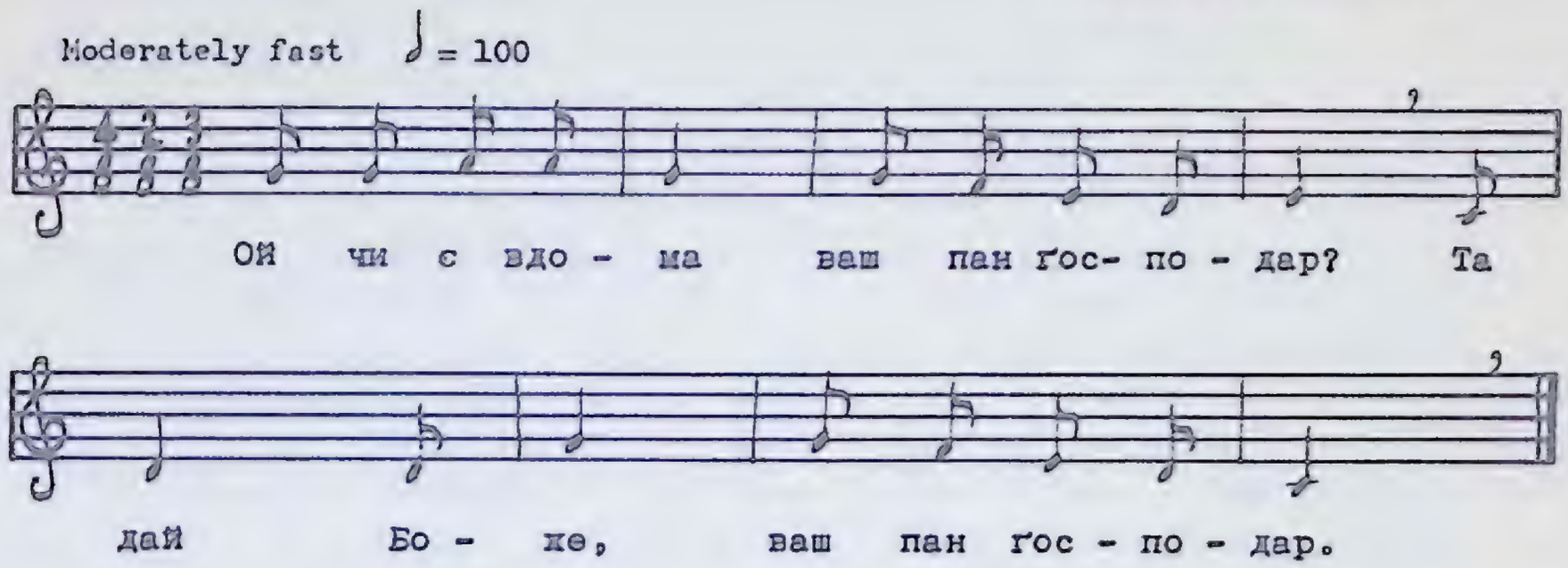
Is the master home or is he not?
Bountiful eve, God's eve—the master home.
[Each line of narrative is followed by a refrain which is composed of two parts: "Bountiful eve, God's eve" followed by a repetition of the second half of the line, which precedes the refrain.]
He is not, he is not—he has gone to L'viv.
He is buying lumber for he's building a chamber.
And in that chamber three altars stand,

And on those altars are three tablecloths,
And on those tablecloths are three pitchers.
In the first pitcher there's green wine,
In the second pitcher there's sweet mead,
At the third pitcher there was Saint John drinking up,
Saint John was drinking that which he had presented to all.

According to folk belief, the Jordan, and indeed all rivers and streams, turn momentarily into wine at precisely midnight on Jordan Eve (January 18th, old style). This wondrous annual transformation is supposedly the work of Saint John The Baptist.

I. A. 8

Sung by Mrs. Martin Zaiec,
Vegreville, Alberta, 1965.



Ой чи є вдома ваш пан ґосподар?
Приспів: Та дай Боже, ваш пан ґосподар.[1]
Єго нивоньку сам Господь оре!
Причиста Діва коники гони!
Ой гони, гони, все си напроси(т): —
Ори, синоньку, дрібну стєбоньку!
Зароди, Боже, золоте стебло,
Золоте стебло, сріблеє зерно!
Найми женчиків, сімсот панєнків,
А вєзалників, сімсот парубків!
Вєжут снопики та як дрібний дощ.
Кладут копоньки та як звіздоньки.
Заблудив місяць межи звіздами —
Наш пан ґосподар межи стиртами!

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[1] Приспів повторюється з другою половиною рядка.

Translation:

Is your master of the house at home?
Grant it, O God! Your master of the house.
[Each line is followed by a refrain composed of two parts: "Grant it, O God!" followed by a repetition of the second half of the line, which precedes the refrain.]
The Lord Himself is ploughing up his field!
The Blessed Virgin is driving the horses!
She drives and drives them and asks for many things:
"O, my Son, plough up the short stubble!

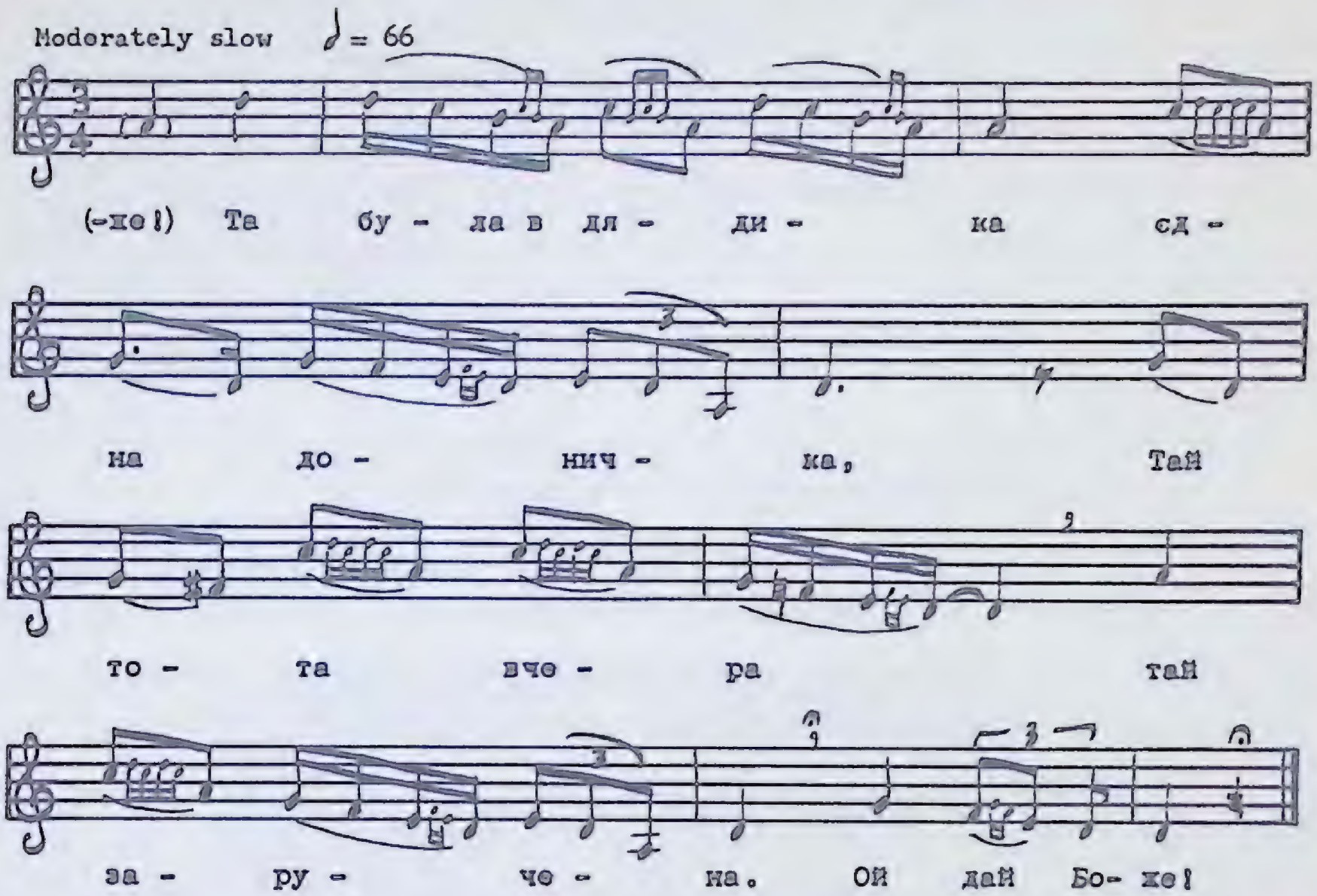
O God, make grow golden stalks of grain,
Golden stalks of grain with kernels of silver!
For cutters hire seven hundred maidens,
And to bind the sheaves—seven hundred lads!"
The sheaves are being bound like the fine rain that falls
And the stacks of sheaves which they set up are like the stars!
Like the moon which has lost its way among the stars,
So too our master has lost his way among the shocks!

In this text the Blessed Virgin Mary serves as the principal entrepreneur; it is She who exhorts Her Son, Jesus ("the Lord Himself"), to plough up the dormant field while She guides the horses and beseeches God above to grant Her request for this miraculous harvest of "golden stalks of grain with kernels of silver." The comparison of stacks with stars and of sheaves with fine rain is a device used to underscore the infinite number of sheaves, shocks, and stacks. The refrain, beginning with "Grant it, O God!", is an important incantatory feature in the text; the imperative literally commands God to bring into effect that which is depicted in the text.

For similar features in other texts in this collection, *see* text nos. I.A.5 and I.A.6.

I. A. 9

Sung by Mr. and Mrs. Steve Kendzerski,
Rorketon, Manitoba, 1964.



NOTE: The singers use this fascinating melody as a vehicle for several carols. In this rendition the closing refrain is not used after the last verse. *See also* the musical note for item no. I.B.7. [K.P.]

Та була в дядика єдна доничка,
Тай тота вчера тай заручена.
Приспів: Ой дай Боже![1]

Тай заручена аж до Галича,
Аж до Галича за поповича.

Як ї давали, наповідали: —
Приїжджай, синку, сщєста в гостинку.

Вже рочок вже два, донички нема,
На третім рочку вже прилинула.

Тай сіла в полах в вишневім саду,
В вишневім саду на крайну вишну,

На крайну вишну, на котру мишлю,
Тай зачила вона жалібно кувати.

Зачила свого дядє вікликати.
Виходит звід ній дядичок її.

— Ей гела, гела, сива зазулько!
Якіс зазулька, ди в гай кувати,

Якіс доничка, прошу до хати, (2)

— Я не зазулька, я ваша донька. (2)

Вийшла до хати, взєлася й витати,
Взєв ї ся дядик віпитувати:

— Де твої, доньцю, румяні лиці?
— В нелюба, дядю, на долоници.

— Де ж твої, доньцю, біленькі тіло?
— В нелюба, дядю, нагайка зіла.

— Де ж твої, доньцю, чорненькі коси?
— В нелюба, дядю, — важички поплів.

— Де ж твої, доньцю, чорненькі вівці?
— В нелюба, дядю, в жида на обірці.

— Де ж твої, доньцю, рогаті воли?
— В нелюбо, дядю, в жида на вобори.

Честь Богу хвала, вашеці слава,
Вашеці слава, — пане ґосподару!

---

[1] Приспів повторюється через кожні два рядки.

Translation:

A father had one daughter,
And only yesterday she was betrothed. Grant it, O God!
[The brief refrain, "Grant it, O God!", is attached at the end of each couplet except the final stanza.]

She was betrothed to someone away off in Halyč,
To a priest's son in Halyč.

And when they were giving her away, they said,
"Come often to visit with us, O daughter."

One year, two went by—the daughter didn't appear.
In the third year she came flying.

And she sat down in the cherry orchard,
In the cherry orchard in the last tree,

In the last tree—the one I have in mind—
And she began to coo sorrowfully.

She began to call her father,
And her father came out of the house.

"O you grey cuckoo bird!
If you're a cuckoo, go and coo in the woods;

"If you are my daughter, please come into the house." (2)
"I'm not a cuckoo bird, I am your daughter." (2)

She came into the house and greeted everyone,
And her father began to ask her questions.

"Where are your rosy cheeks, O daughter?"
"My husband has them in his palms, father."

"Where is your pretty white body, daughter?"
"My husband's whip ate it all up."

"Where are your black braids, daughter?"
"My husband braided them into reins, father."

"Where are your black sheep, daughter?"
"My husband pawned them off to a Jew, father."

"Where are your horned oxen, daughter?"
"My husband took them—they belong to the Jew now."

Honour and praise be to God and glory to your lordship,
Glory to your lordship—to you, O master of this house!

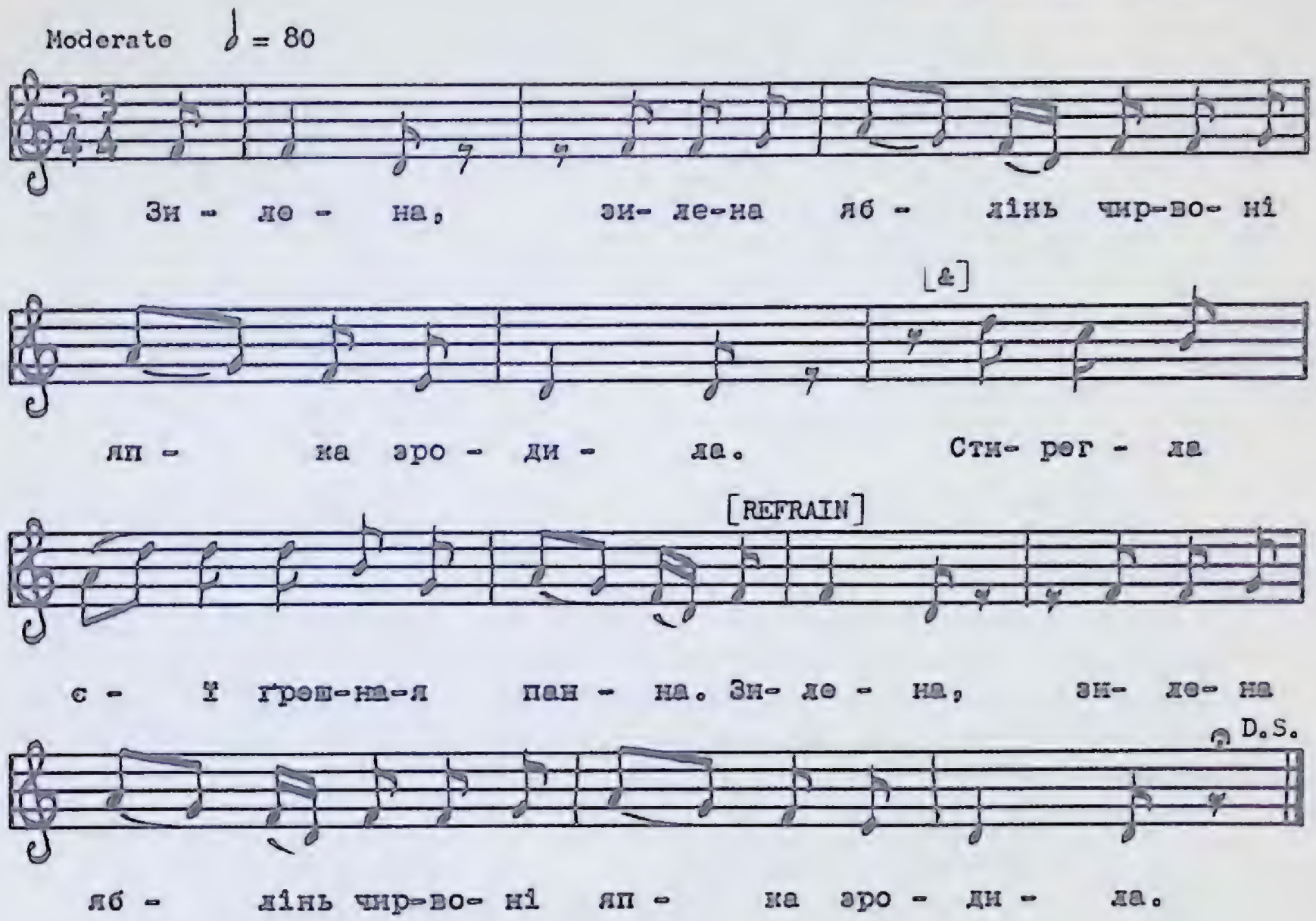
Properly speaking, this song is a ballad, presented here as a kind of verbal gift: the main focus of attention is on the story-content with its combination of real and fantastic elements. In presenting this ballad the caroller(s) seeks (seek) only to entertain the master of the household; if the story appeals to him, he is then expected to offer some token of appreciation. (For a full-scale comparative study of this ballad *see* Kolessa 1934–38.)

As a ballad, this song served as a covert form of protest against some of the social and cultural norms that characterized the Ukrainian peasant community: pre-arranged marriages, the husband's dominance over his wife in all matters, the superiority of the clergy and others. The "black sheep" and "horned oxen" in stanzas 15 and 16 refer to the daughter's dowry.

The final stanza serves as a formal dedication. The refrain ("Grant it, O God!") is completely superfluous in so far as the narrative is concerned. It does function, however, to retard and prolong the narrative and to give the song a certain flavour of the carol (*see* text no. I.A.8). This particular refrain is not found in religious or Christian carols but appears to be reserved almost exclusively for the secular carols. Some scholars have linked the Ukrainian original of this refrain (*Oj daj Bože*) with the name of a pagan Slavic sun god, *Dazd'boh* (Ilarion 1965: 101—03, 172).

I. B. 1

Sung by Mrs. Doris Uhrynjuk,
Plumas, Manitoba, 1964.



NOTE: Since the first line of the text is used as a refrain, subsequent lines begin at the point marked with the sign [&]. [K.P.]

Зилена, зилена яблінь чирвоні япка зродила.
Стирегла єї ґрешная панна.
Приспів: Зилена, зилена яблінь чирвоні япка зродила.
Прийшла до неї мамочка єї.
— Дочко, Марусю, зірви яблочко!
— Звершу не звершу, милому держу.
Прийшов до неї миленький єї.
— Миленька ж моя звігни яблочко!
— Ой звершу, звершу, я тобі держу!

За колядочку нам пива бочку,
Йа з того жарту горівки кварту!

Translation:

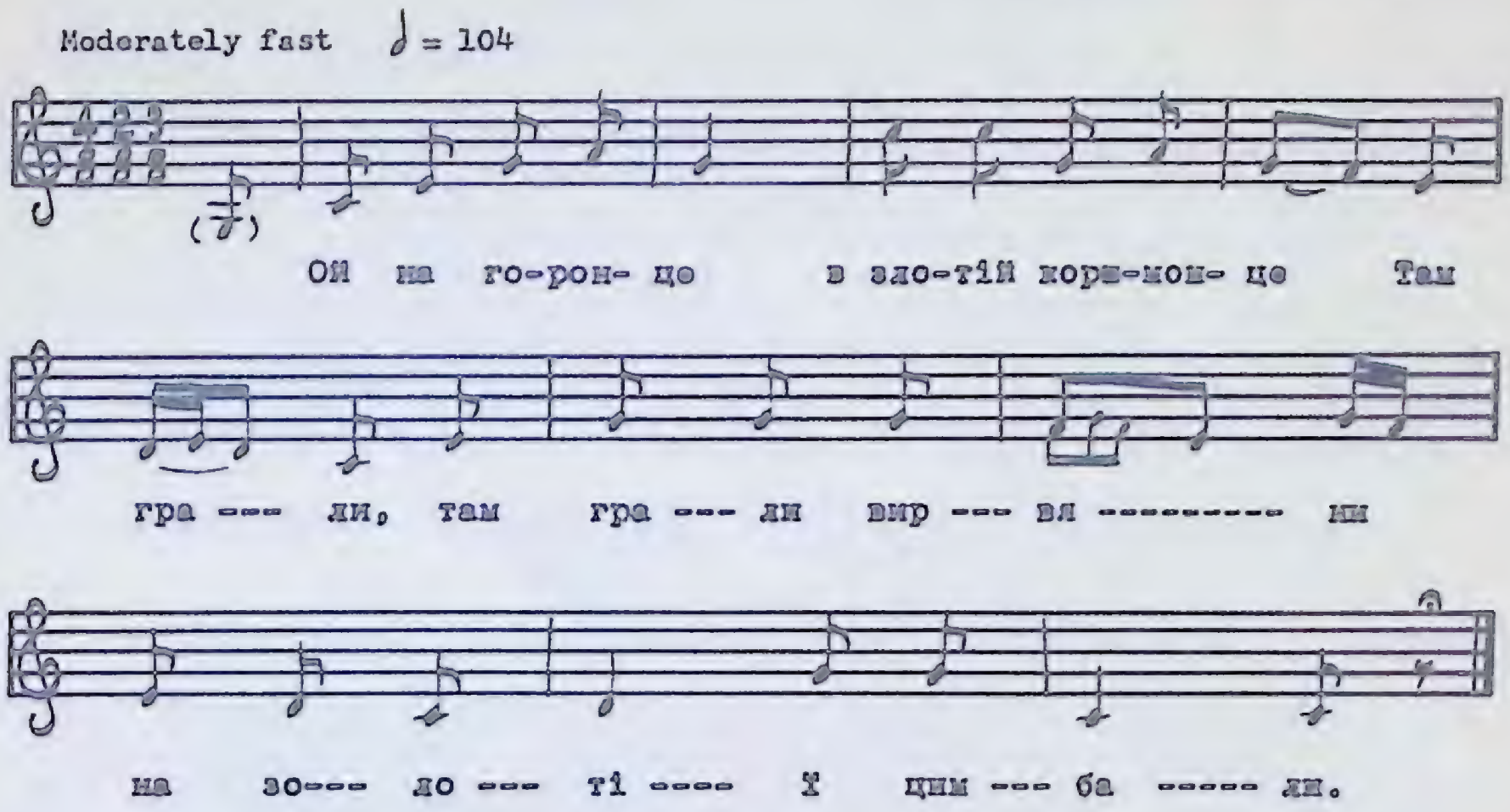
A green, green apple tree bore red apples.
[This first line also serves as a refrain and follows each of the following lines in the text.]
A gracious maiden was caring for it.
Her mother came to her and asked,
"O my daughter, Marusja, pluck an apple for me!"
"I cannot, for I am keeping them all for my beloved."
Her beloved came to her,
"O my sweetheart! Pluck an apple for me!"
"O I shall, I shall! I've been keeping them for you!"

And for this carol give us a barrel of beer,
And for this entertainment—a quart of whisky!

Like the ripe, red apple which is waiting to be plucked, so too the young maiden, Marusja, awaits her beloved and future husband. Marusja is a personal name that fills a slot in the text; the name of any girl may be used, depending on the given situation. The structure of this carol is based on a productive compositional device generally referred to as 'the climax of relatives.' In other variants of this song, other members of the girl's immediate family also request that she pluck an apple for them—her father, sister, and brother—and each of them is refused. The sweetheart, however, is never turned away.

I. B. 2

Sung by Mrs. Tony Obuck,
Yorkton, Saskatchewan, 1964.



Ой на горонце в злотій коршмонце
Приспів: Там грали, там грали вирвяни
на золотії цимбали.
А там Марусі всім перед вела.
Прийшов по неї татонько єї.
— Марусю душко, час додому йти.
— Я зараз піду, най танцю дійду!

Ой на горонце в злотій коршмонце,
А там Марусє всім перед вела.
Прийшла по неї мамунька єї.
— Марусю душко, час додому йти.
— Зараз мамо йду, най танцю дійду!

Ой на горонце в злотій коршмонце,
А там Марусє всім перед вела.
Прийшов по неї миленький єї.
— Марусю душко, час додому йти.
Танцю не дійшла, додому пішла.

Translation:

On a hill in a tavern of gold
There were some Armenians playing on golden dulcimers
[This second line also serves as a refrain and is repeated after every line that follows.]
Marusja was there leading the dancing.
Her father came to fetch her.
"Marusja dear, time to go home."
"Right away—just let me finish the dance."

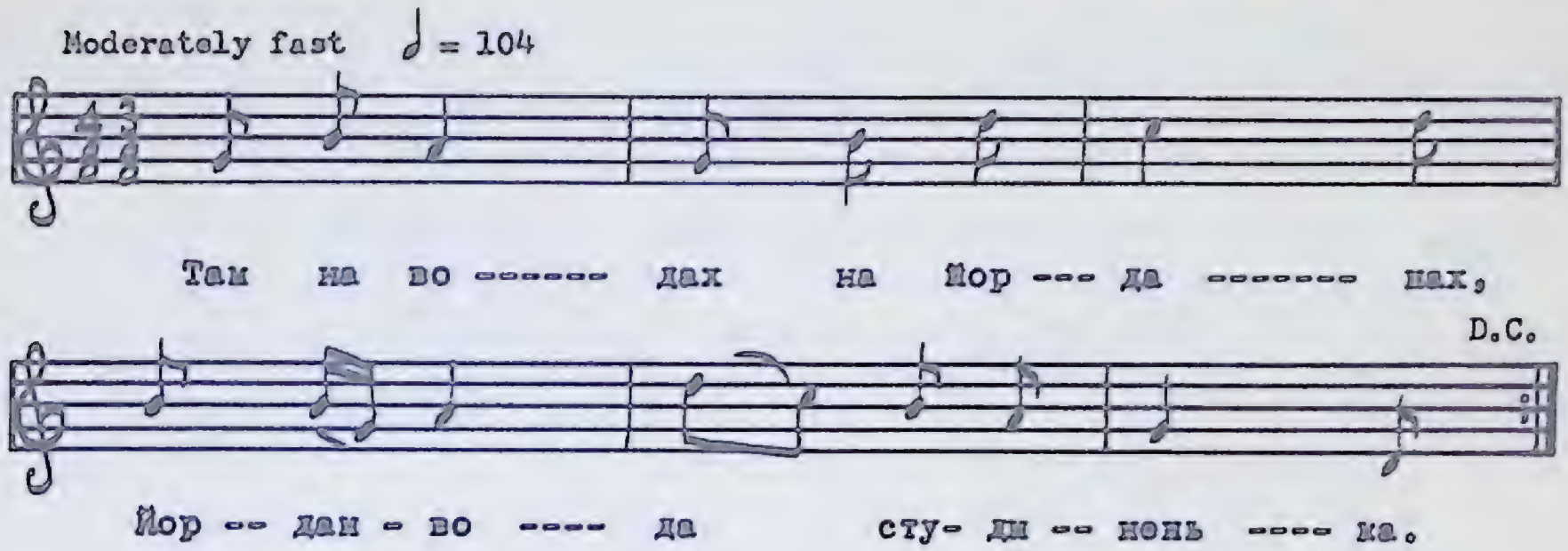
[Part one, above, is repeated in its entirety except that "her father" is replaced by "her mother."]

On a hill in a tavern of gold
There were . . . [etc.]
Marusja was there leading the dancing.
Her sweetheart came to fetch her.
"Marusja dear, time to go home."
She didn't finish the dance but went home instead.

The courting motif, which is common to most carols for young maidens, is coupled with another feature in this text. This song also tends to glorify the girl by depicting her as the leader in the dancing, the music for which is provided by a somewhat exotic group of musicians and their astounding instruments of gold. And all this—in a tavern of gold! The entire setting, then, serves to emphasize the young maiden's desirability. The structure of the text is based on 'the climax of relatives' (*see* text no. I.B.1).

I. B. 3

Sung by Mrs. Tony Obuck,
Yorkton, Saskatchewan, 1964.



Там на водах на йорданах,
Приспів: Йордан-вода студиненька.
Там Катрусі там молоденька
Біль білила й ручки мила,
Злотий перстень загубила.

Побігла, бігла по татуненька.
— Прийдіть, татуню, перстень ми знайдіть!
Татуньо пішов, перстень не знайшов,
Перстень не знайшов, додому прийшов.

Побігла, бігла по мамуненьку.
— Підіть, мамуню, перстень ми знайдіть!
Мамуня пішла, перстень не знайшла,
Перстень не знайшла, додому прийшла.

Побігла, бігла по миленького.
— Ходи, миленький, перстень мій знайди!
Миленький пішов і перстень знайшов,
Перстень він знайшов, додому прийшов.

Translation:

There by the Jordan River
Jordan's waters are cold,

[This second line serves as a refrain which is repeated after every line that follows.]

The young Katrusja was busy there
Whitening her clothes and washing her hands
When she lost her golden ring.

She ran quickly to her father.
"Come, father, find my ring!"
Her father went, but he couldn't find her ring,
He couldn't find her ring and he went home.

[Part two, above, is repeated here in its entirety except that "her father" is replaced by "her mother dear" with corresponding changes in personal pronouns.]

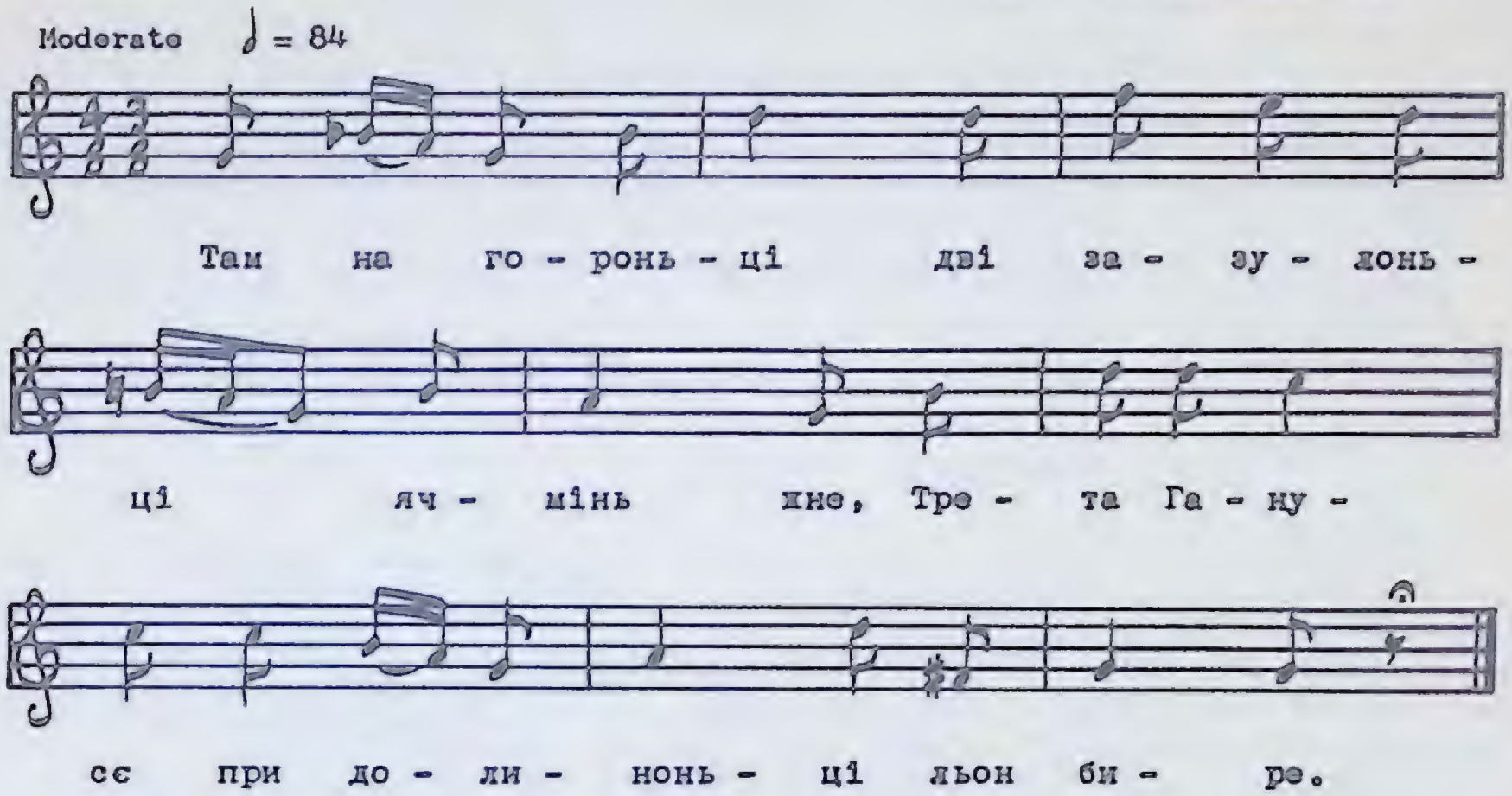
She ran quickly to fetch her beloved.
"Come, my beloved, and find my ring!"
Her beloved went and found the ring,
He found the ring and came home.

In this text the courting motif is underscored by the maiden's loss of a "golden ring," symbol of love and betrothment. As do texts nos. I.B.1 and I.B.2, this text uses the 'climax of relatives' as a structural device or frame.

The reference to the Jordan River has only poetical significance and serves to camouflage, as it were, the incorporation of secular thematic material into the winter folksong cycle.

I. B. 4

Sung by Mrs. Joe Chicilo,
Rama, Saskatchewan, 1964.



NOTE: The ambiguous tonality of this melody is very interesting. The unmistakable B-flat and F-natural in the first line at once establish a minor mode (Dorian). However, the remainder of the melody is in the major mode (Ionian). This alternating modality is consistent throughout the song. [K.P.]

Там на гороньці дві зазулоньці ячмінь жне,
Трета Ганусє при долиноньці льон бире.

— Ой зрімнай, Боже, гори, долини рімненько,
Щоби сє було аж до батенька видненько.

Ой чи зрімнаю, чи не зрімнаю — не дбаю,
Я свого батенька по голосочку пізнаю.[1]

---

[1] Далі так само про матінку та милого.

Translation:

There on a hillock were two cuckoos cutting barley,
A third cuckoo, Hanusja, was gathering flax.

"O God, level the mountains even with the valleys
So that I can see my father from afar.

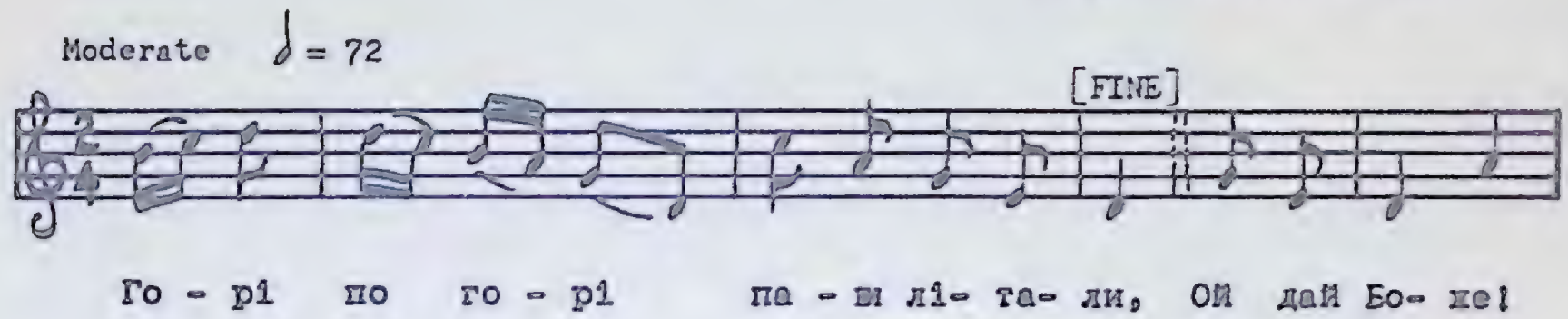
"I care not whether they are levelled or not,
For I can recognize my father by his voice."

[The above text is sung a second and then a third time. In the second, "father" is replaced by "mother," and in the third "father" is replaced by "beloved."]

The cuckoo is used in many Slavic languages as an endearing, poetic reference to a desirable female personage. The purpose of the song is to suggest that the voice of Hanusja's beloved is, or will become, as familiar to her as the voices of her own father and mother. Unlike the other two maidens who are harvesting grain, Hanusja is shown cutting flax. The significance here is that Hanusja appears to be more concerned with the making of linen—the preferred textile for special garments, such as a bride's wedding costume and the shirt that she would be expected to embroider for her beloved. This carol, then, projects itself into the future and hints at courting, betrothal, and marriage for the young Hanusja, the maiden for whom the carol is sung.

I. B. 5

Sung by Mrs. Anna Zacharuk,
Vegreville, Alberta, 1965.



Горі по горі пави літали,
Приспів: Ой дай Боже!
Пави літали, пірі роняли.
Гой була ж туда з давна стежичка,
Ніхто неу не йшов лиш ґречна панна.
Ходила ж туда, пірі збирала,
Пірі збирала, в рукавец клала.
З рукавця брала, віночок плила,
Віночок плила, на головку клала.
Ой звіяли си три буйні вітри,
Вхапили вінец на тихий Дунец.
Ой там рибарі рибку ловили.
Рибки не ймили, вінец піймили.
— Ой шо ж нам буде за цей пирвінец?
Одному буде фустка-кітайка.
Другому буде золотий перстинь.
Третому буде сама молода,
Сама молода — о кік ягода!
Ґречная панна, на ймє Їлена!

Translation:

O'er the hill peacocks were flying, Grant it, O God!
[The brief refrain, "Grant it, O God!", is sung
at the end of each line except the final one.]
Peacocks were flying and losing their feathers.
And there was leading thither an ancient path.
No one walked along it except for a certain lovely maiden.
She would go there and gather feathers,
She would gather the feathers and place them in her sleeve.
She took them out of the sleeve and plaited a wreath,
She plaited a wreath and placed it on her head.

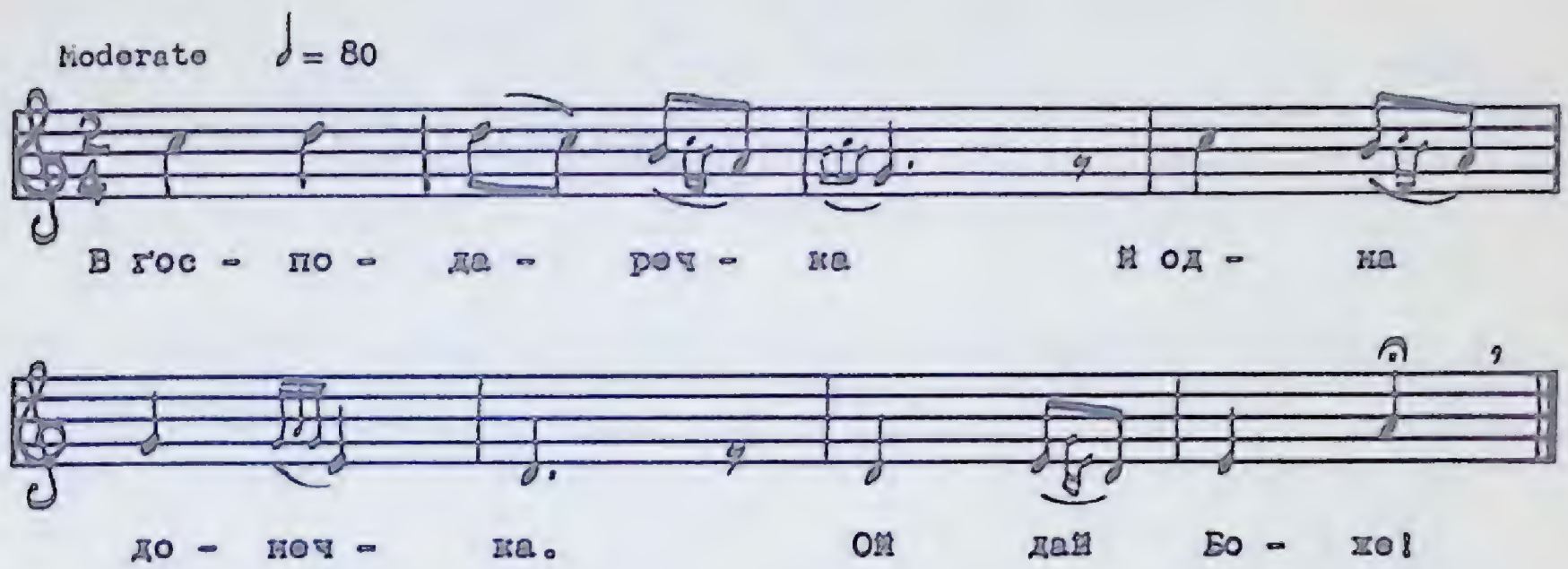
There blew together three wild winds.
They seized the wreath and carried it off to the quiet Danube.
And there were fishermen catching fish.
Instead of catching a fish they caught the wreath.
"What will we get in return for this beautiful wreath?"
One will receive a red kerchief,
The second will receive a golden ring,
And the third will have the young bride herself,
The young bride herself—as beautiful as a berry!
—The graceful maiden whose name is JIlena!

In keeping with the attempts of the singers to glorify the young maiden, she is shown tucking peacock feathers into her long, flowing sleeves—a feature which brings to mind the elaborate and rich dress of the upper, princely classes of feudal times. The "Danube" in this text is only a figure of speech used in reference to any river and not the Danube specifically. The "wreath" serves to introduce the dominant courting motif into the text, and the whole dream-like fantasy is linked to reality in the final, "surprise" stanza which reveals the name of the young maiden, JIlena.

I have recorded two other versions of this carol in Canada. In one of the versions the maiden's beloved drowns in his attempt to retrieve the wreath from the river; in this case the carol is no longer incantatory in function and, instead, is presented as a balladic narrative with the main focus of attention on the tragic outcome. In the second version the singer substituted "box" for "sleeve" in an attempt to update a rather archaic image which he found meaningless.

I. B. 6

Sung by Mr. Nykolaj Semotjuk,
Vegreville, Alberta, 1965.



В ґосподаречка й одна донечка.
Приспів: Ой дай Боже!
Гой мала ж вона три парі старіт.
Перші старости — в вишневім саду,
Другі старости — з кіньми під сіньми,
Треті старости — за воротами.
Що ж би тим дати в вишневім саду?
Гой дати ж би їм срібний перстенец.
Що ж би тим дати з кіньми під сіньми?
Гой дати ж би їм шовкову фустку.
Що ж би тим дати за воротами?
Гой дати ж би їм ґречную панну,
Ґречная панна не мнє Марія!

Вінчуємо вас щєстєм, здоровлєм,
Щєстєм, здоровлєм, тай роком добрим,
Тай роком добрим, тай віком довгим!

Translation:

The master of the house has one daughter, Grant it, O God!
[The brief refrain "Grant it, O God!" follows every line.]
Three sets of matchmakers came to her.
The first matchmakers came through the cherry orchard.
The second matchmakers came with horses up to the porch.
The third matchmakers remained beyond the gates.
What should the ones in the cherry orchard be given?

Give them a silver ring.
What should the ones with the horses receive?
Give them a silken kerchief.
What should the ones beyond the gates be given?
They should be given the graceful maiden,
The graceful maiden whose name is Marija!

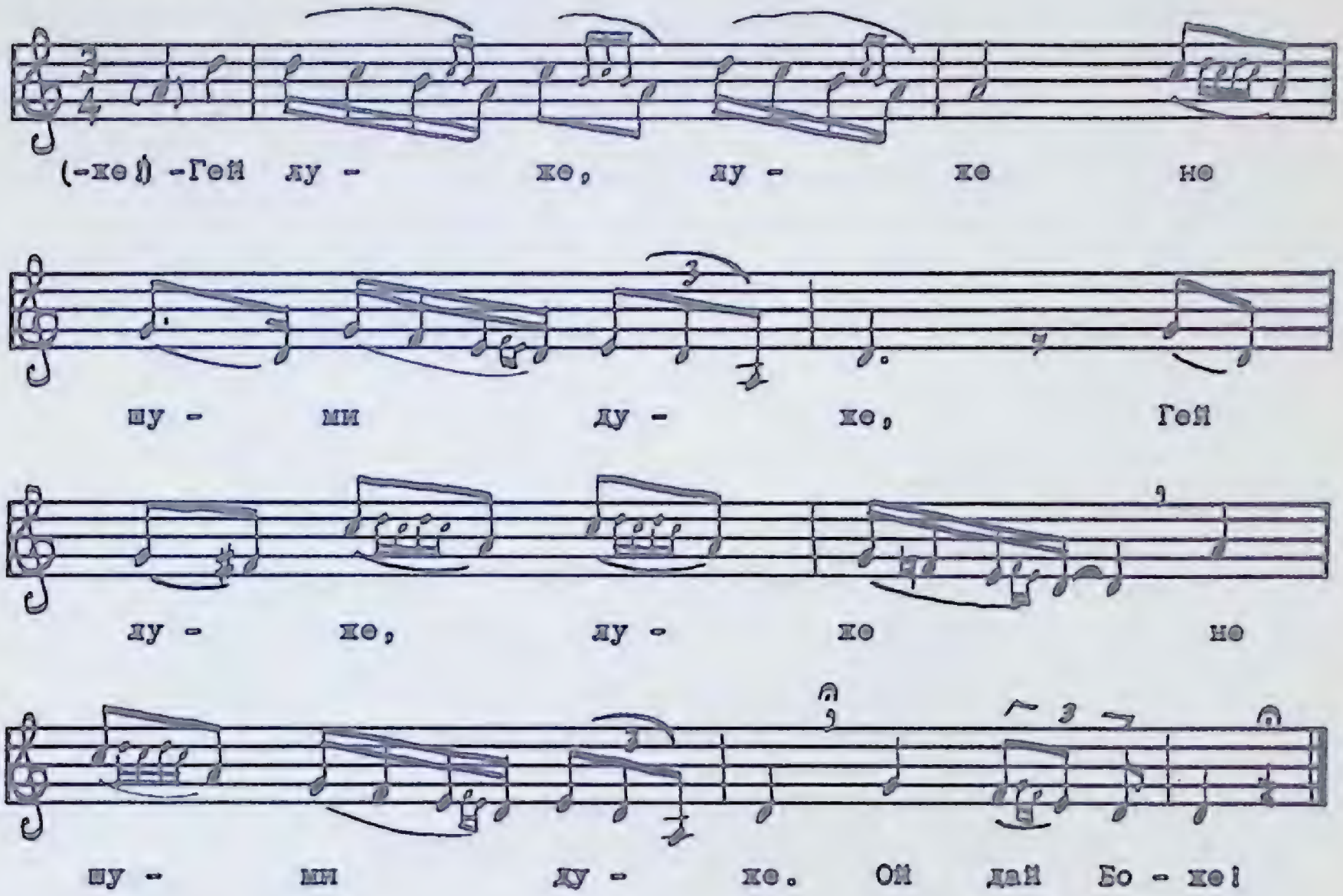
We greet you with wishes for happiness and health,
Happiness, health, and a bountiful year,
A bountiful year and a long life!

The glorification of the peasant's daughter is accomplished through various formal and poetic devices in this text: the consolation prizes are signs of wealth; three sets of matchmakers indicate her desirability. The arrival of the matchmakers themselves is seen not in terms of an imaginary future but as an accomplished fact. The matchmakers who remained beyond the gates have come as representatives of a poor suitor. The fact that he wins out over his wealthier competitors is in keeping with a definite inclination on the part of the peasant to favour the 'underdog' and marry within one's own class.

I. B. 7

Sung by Mr. and Mrs. Steve Kendzerski,
Rorketon, Manitoba, 1964.

Moderately slow ♪ = 66



NOTE: Unlike the vocal acrobatics of the verse, the closing refrain *Oj daj Bože!* (Grant it, O God!) is intoned very softly. However, throughout the song the closing syllable *ze* is carried forward to introduce each verse loudly on the opening note 'A'. The last verse ends as in the transcription. [K.P.]

— Гей луже, луже не шуми дуже. (2)
Приспів: Ой дай Боже![1]

— Гей як жи мені тай не шуміти,
Коли по мені вся дзвірка ходит?

Вся дзвірка ходит, сивий воленю;
Сивий воленю, ходи до мене.

Я ж ти, воленю, ріжки накичу,
Ріжки накичу, злотом назлочу.

Пощо я тебе йа в Китайгород,
Там тє ся будут віпитувати,

Випитувати, відвідувати:
— Хто ж ти, воленю, ріжки накитив?

Ріжки накитив, злотом назлотив? (2)

— Китила мені ґрешная панна,
Ґрешная панна, Ганусє сама!

Шовком китила, злотом злотила! (2)

Вінчуєм тибе сеу колядочкоу,
А по щащєчком тай здоровлячком!

---

[1] Приспів повторюється через кожні два рядки.

Translation:

"O meadow, meadow, do not rustle [complain] so,
O meadow, meadow, do not rustle so!" Grant it, O God!

[The brief refrain, "Grant it, O God!", follows every couplet except the final stanza.]

"Alas, how am I not to rustle
When all the animals traverse upon me,

"All the animals traverse, O grey stag!
O grey stag, come to me;

"I shall adorn your horns with flowers, O stag,
I'll adorn them with flowers and gild them with gold!

"And then I'll send you to China City!
And there they'll be asking you questions,

"They'll keep asking you questions and coming to see you:
'Who, O stag, adorned your horns with flowers,

" 'Adorned your horns and gilded them with gold?' (2)

"A graceful maiden adorned them for me!
The graceful maiden is none other but Hanusja herself!

"It is she who adorned them with silken ribbons and gilded them with gold!" (2)

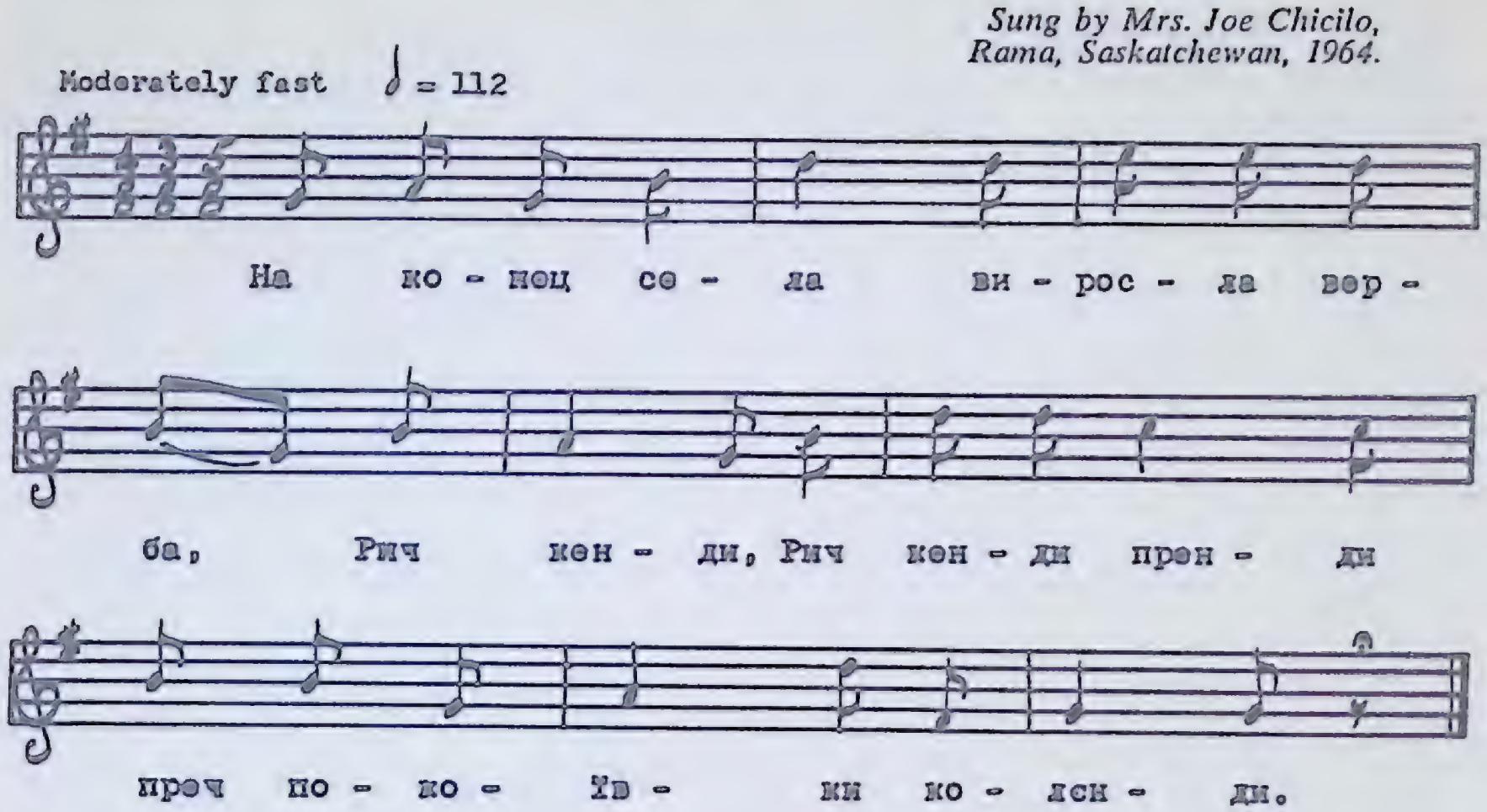
We greet you with this carol
And with wishes for your happiness and good health!

The complete absence of any courting motif in this text is caused by Hanusja's being still too young for marriage. Instead, the carol spins an exotic ("China City!") fastasy, which simply aims to entertain the young girl who sees herself as one of the personages in a story reminiscent of the more famous adventures of *Alice in Wonderland*.

Mr. Nykolaj Semotjuk

I. B. 8

Sung by Mrs. Joe Chicilo,
Rama, Saskatchewan, 1964.



На конец села виросла верба,
Приспів: Рич кенди,
Рич кенди пренди
Преч покоївки колєнди.
На тій вербищи старий вовчищи,
Рич кенди . . . . (і т. д.)

Translation:

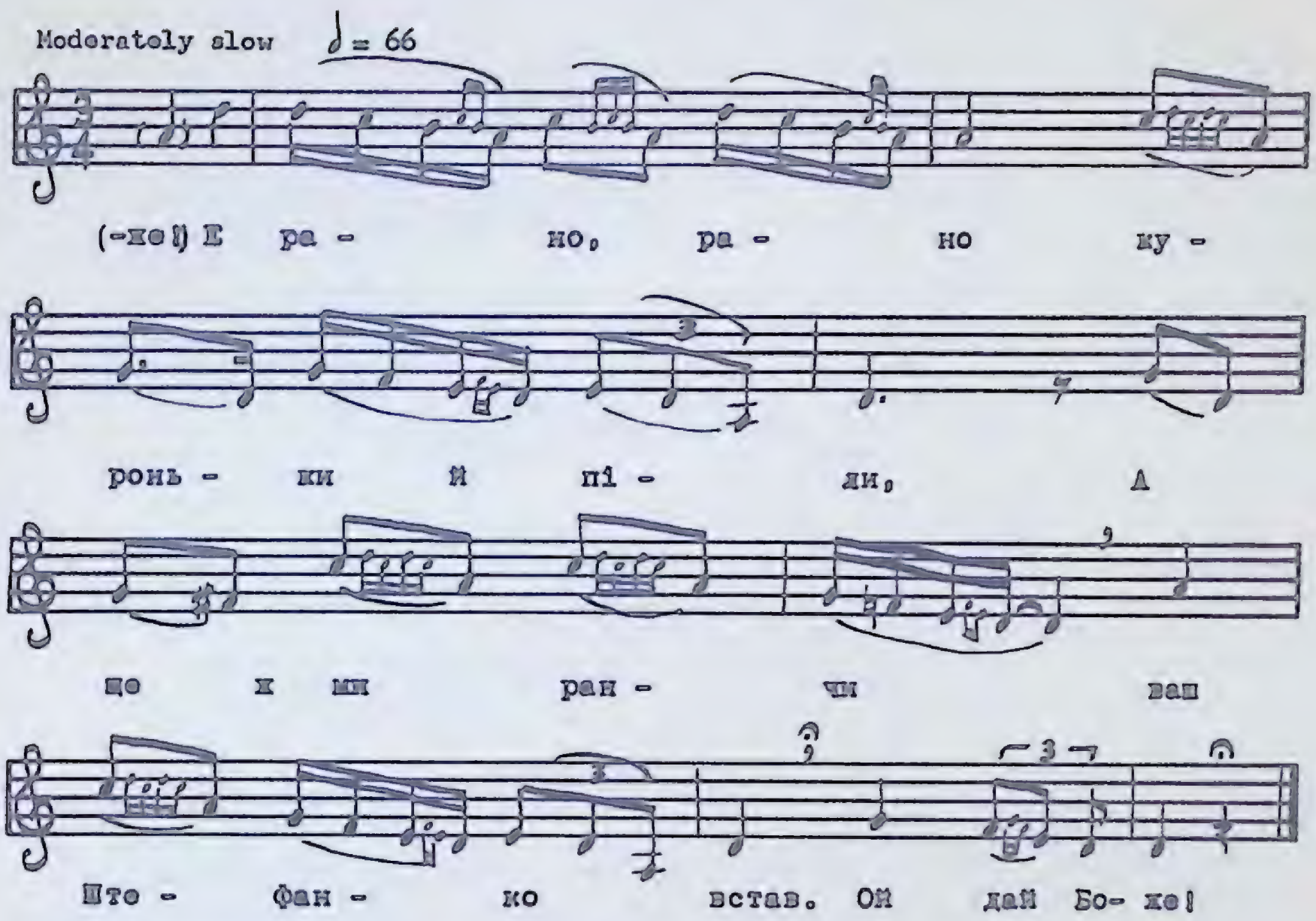
At the end of the village a willow tree grew up!
[Refrain]: *Ryč kendy,*
Ryč kendy prendy
Preč pokojivky koljendy.
And on that huge willow there sat a big old wolf!
[Refrain same as above.]

The Ukrainian peasant community, in Canada as well as in the 'old country,' almost always included one or two Jewish families. This particular carol was sung for a Jewish maiden whose family was not averse to participating in at least some of the traditional festivities organized by the predominantly Christian community (cf., Dej 1965: 519). The 'wolf in the willow tree' is possibly some ancient demonic mythical entity which has survived in the folk tradition in fragmentary texts such as this (*see* text and notes under item no. I.A.6). The refrain is an attempt to imitate the sounds of Yiddish and to poke fun at the strange-sounding language of the Jewish minority. (The informant was unable to offer a translation for the refrain.)

Mrs. Steve Kendzerski

I. C. 1

Sung by Mr. and Mrs. Steve Kendzerski,
Rorketon, Manitoba, 1964.



NOTE: *See* musical note for item no. I.B.7 [K.P.]

Е рано, рано куроньки й піли,
А ще ж ми ранчи ваш Штефанко встав.
Приспів: Ой дай Боже![1]

Ой устав, устав, три свічки всукав,
При єдній свічці леченько вмивав.

При другій свічці сукні ся вбирав. (2)

При третій свічці коника всідлав,
Коника всідлав, на війну виїжджав.

Впинився [?] конем перед королем —
Нема в короля такого коня.

— Йа в мого коня золота грива,
Золота грива коня покрива(є)!

А в мого коня срібні копита,
Срібні копита біль-кремінь крешут!

А в мого коня шовковий фостик,
Шовковий фостик слід замітає!

Е коню, коню та продам я тибе,
Та продам я тибе, тай завдам я тибе,

Та завдам я тибе йа в чужу землю,
Йа в чужу землю під єнчого цара.

— Пане Штефанку, не продай мене,
Не продай мене тай не дай же мене!

Погадай же собі, чи не жаль же тобі,
Ой як надгнали турки й татари,

Гей як я скочив, Дунай перескочив,
Тибе не втопив, сибе не замочив,

Ані гривоньки, ані копиця,
Ні тибе, Штефанку, тибе молодця.

---

[1] Приспів повторюється через два рядки.

Translation:

Early one morning the cocks began to crow,
But still earlier your boy, Štefan, awoke! Grant it, O God!

[The brief refrain, "Grant it, O God!", follows at the end of every couplet.]

When he got up he made three candles:
By the light of the first candle he washed his face;

By the light of the second, he donned his robes; (2)

By the light of the third he saddled his horse,
He saddled his horse and rode off to war.

A king happened to see his horse—
He didn't have such a wonderful horse!

"My horse has a mane of gold;
The mane of gold is so thick that it covers the horse!

"My horse has hooves of silver,
Hooves of silver which crush the flint-stone beneath!

"My horse has a tail of silk;
The tail of silk sweeps away the tracks left behind!

"O horse, my horse, I shall sell you,
I'll sell you and send you away,

"I'll send you to another land,
A foreign land under another tsar!"

"O my master, Štefan, do not sell me,
Do not send me away!

"Does it not grieve you when you recall
The time the Turks and Tatars invaded,

"How I jumped up and leaped over the Danube!
You—I didn't drown; myself—I didn't get wet!

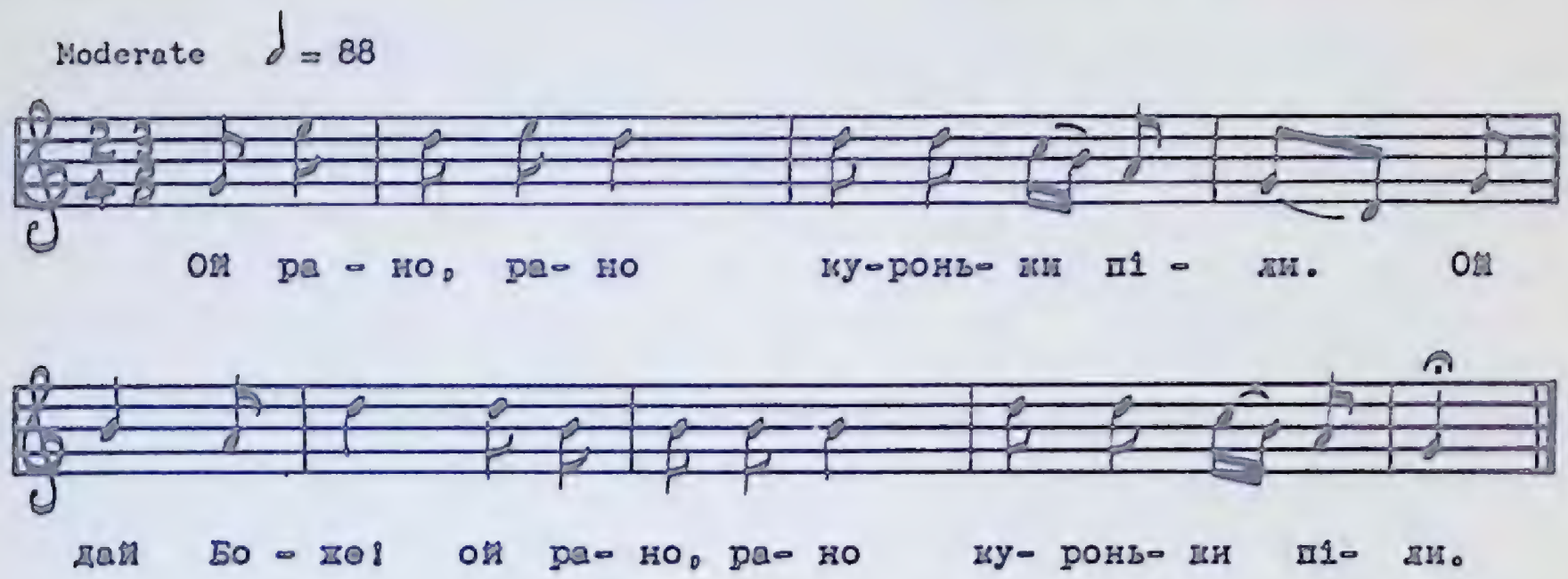
"Neither my mane, my hooves,
Nor you, young Štefan, did I get wet!"

Štefan is the name of the young boy for whom this carol is being sung; and it is he who is transported into a swashbuckling wonderland of marvellous flying horses, clashing battles, and imposing tsars. Probably the item was originally composed by a court minstrel in early medieval times; in any case, it bears definite features of an archaic, epic style: the decasyllabic line predominates, and rich elaborate imagery describes the horse.

On Christmas Eve a sheaf is placed in a corner in memory of departed ancestors

I. C. 2

Sung by Mr. Philip Sydor,
Winnipegosis, Manitoba, 1964.



Ой рано, рано куроньки піли.
Приспів: Ой дай Боже![1]
Хто найранше встав? — Івасенько встав!
Ой став же він встав, три свічки сукав.
При одній свічці личенько вмивав,
При другій свічці сукні ся вбирав,
При третій свічці коника сідлав,
Коника сідлав, з коням розмовляв:
— Ой коню, коню, продам я тебе!
— Ой пане, пане, жаль тобі буде.
Чи знаєш, пане, як ми тікали,
Та як за нами турки нагнали,
Перескочив я биз тихий Дунай,
Виратував я стрільця молодця,
Стрільця молодця, — Івана хлопця!

---

[1] Приспів повторюється разом з цілим рядком.

Translation:

Early one morning the cocks were crowing, Grant it, O God!
Early one morning the cocks were crowing.

[Each of the following lines is repeated in the manner shown above. The brief refrain, "Grant it, O God!", precedes the repetition of the line.]

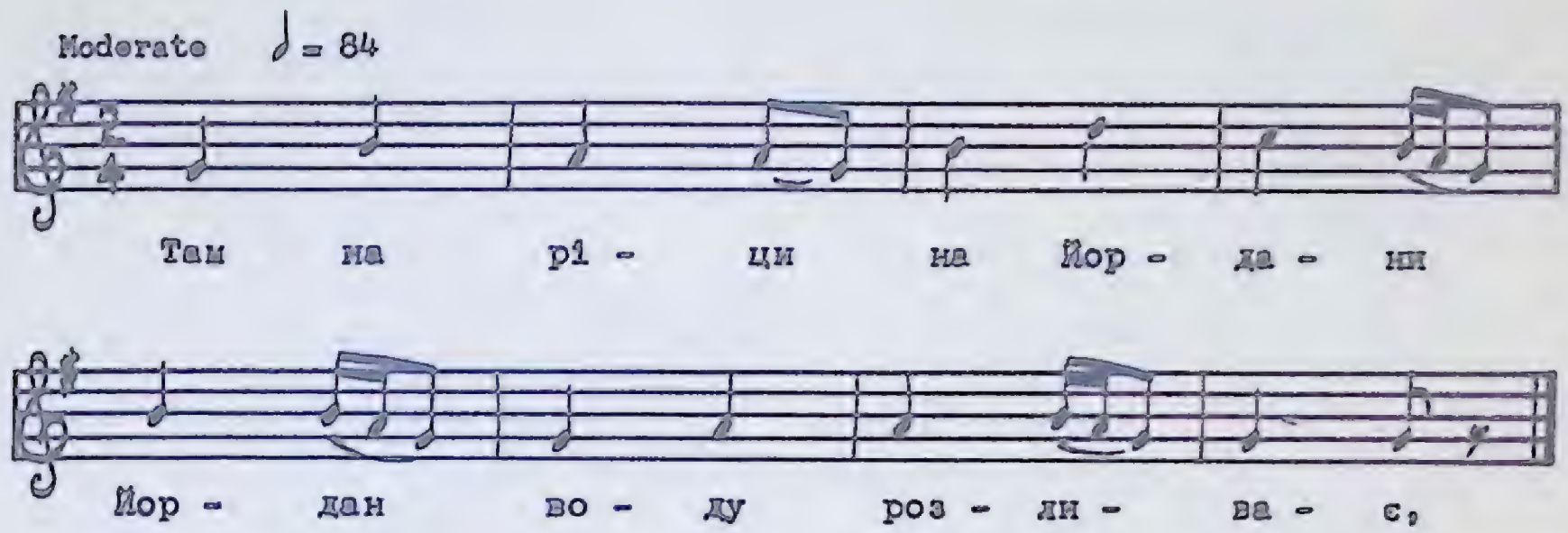
Who arose the earliest?—Young Ivan!
He got up and made three candles:
By the light of one candle he washed his face;

By the light of a second he donned his garments;
By the light of the third he harnessed his horse.
And as he harnessed his horse he conversed with it:
"O my horse, I shall sell you!"
"O my master, you will regret it!
Do you not recall how, when we were fleeing,
The Turks chased after us in pursuit
And how I jumped across the quiet Danube
And thus saved a young hunter,
A young hunter—the lad, Ivan?"

A comparison of this text with the preceding variant of the carol indicates that a number of the more archaic features in text no. I.C.1—the elaborate epic details describing the talking horse and the personage of the tsar—have been dropped in this text. At least one newer element has been added: the young Ivan is called a *strilec'* in the original Ukrainian; this means not only 'hunter,' as used in the translation above, but also 'rifleman' or, more commonly, a soldier in the Ukrainian national military organization which fought for Ukrainian independence in the early decades of *this century*. For this reason the horse's reference to 'Turks'—the scourge of Ukraine much earlier in history—becomes anachronistic when we reach the *strilec'* ('hunter') in the last two lines in the text. For a note on the epithetical "quiet Danube" *see* item no. I.B.5 (cf., use of 'Jordan' under text no. I.B.3).

I. C. 3

Sung by Mrs. Joe Chicilo,
Rama, Saskatchewan, 1964.



Там на ріци на Йордани
Йордан воду розливає,

Йордан воду розливає,
Там Микола коня напуває.

Коня напуває, з коньом розмовляє:
— Ой конику вороненький,

Ой конику вороненький,
Будь в дорозі щасливенький!

Поїдемо на золоті мости
До батенька свого в гості.

Нас батенько не приймає,
За ворота завертає.

Ой конику вороненький,
Будь в дорозі щасливенький!

Поїдемо на золоті мости
До матінки свої в гості.

Нас матінка не приймає,
За ворота завертає.

Ой конику вороненький,
Будь в дорозі щасливенький!

Поїдемо на золоті мости,
До милої троха в гості.

Нас миленька там приймає,
Вином, пивом напуває.

Translation:

There at the Jordan River
The Jordan overflows its banks,

The Jordan overflows its banks,
And Mykola is there watering his horse.

As he waters his horse he converses with it:
"O my raven-black steed!

"O my raven-black steed,
May no evil betake you on this journey,

"For we are to ride across bridges of gold
To visit with my father."

But father won't receive us
And turns us back beyond the gates.

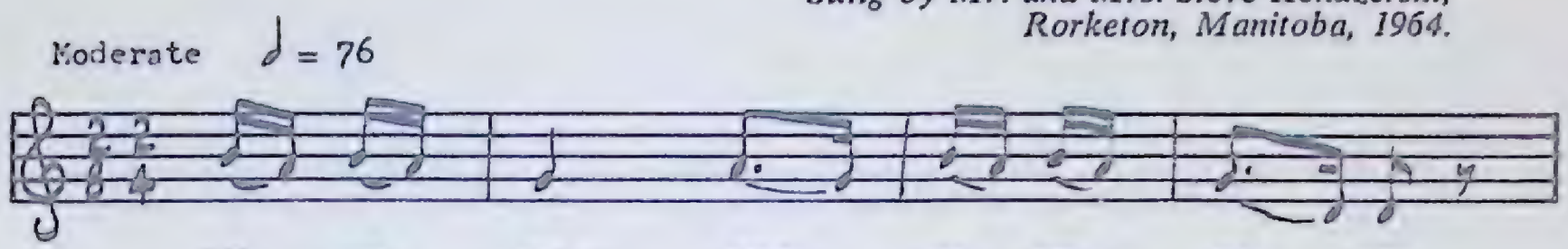
[At this point, stanzas 4, 5, and 6 are repeated, except that Mykola now seeks to visit with his mother. Then, stanzas 4 and 5 are repeated again as Mykola attempts to visit his beloved for a while. The negative sixth stanza, above, is replaced by a more favourable one, which serves as the terminal stanza:

And there my beloved welcomes us
And serves us wine and beer to drink.]

The straightforward combination of a system of 'slots' together with the 'climax of relatives' forms the compositional frame here, as it did also in text nos. I.B.1, I.B.2, I.B.3, and I.B.4.

I. C. 4

Sung by Mr. and Mrs. Steve Kendzerski,
Rorketon, Manitoba, 1964.



Ой на водах на арданах
Там дзвін дзвонит, місяць сходит,
Там Петруньо церкву мурує,
Срібла, злота потребує.
Нема кому дати до дяді знати,
Щоби дали срібла, злота
Домурувати в церкві бока.
Дядичок ся відзиває:
— В мене коні поковані,
В мене сани поскладані,
Злото маю, тобі даю!

Translation:

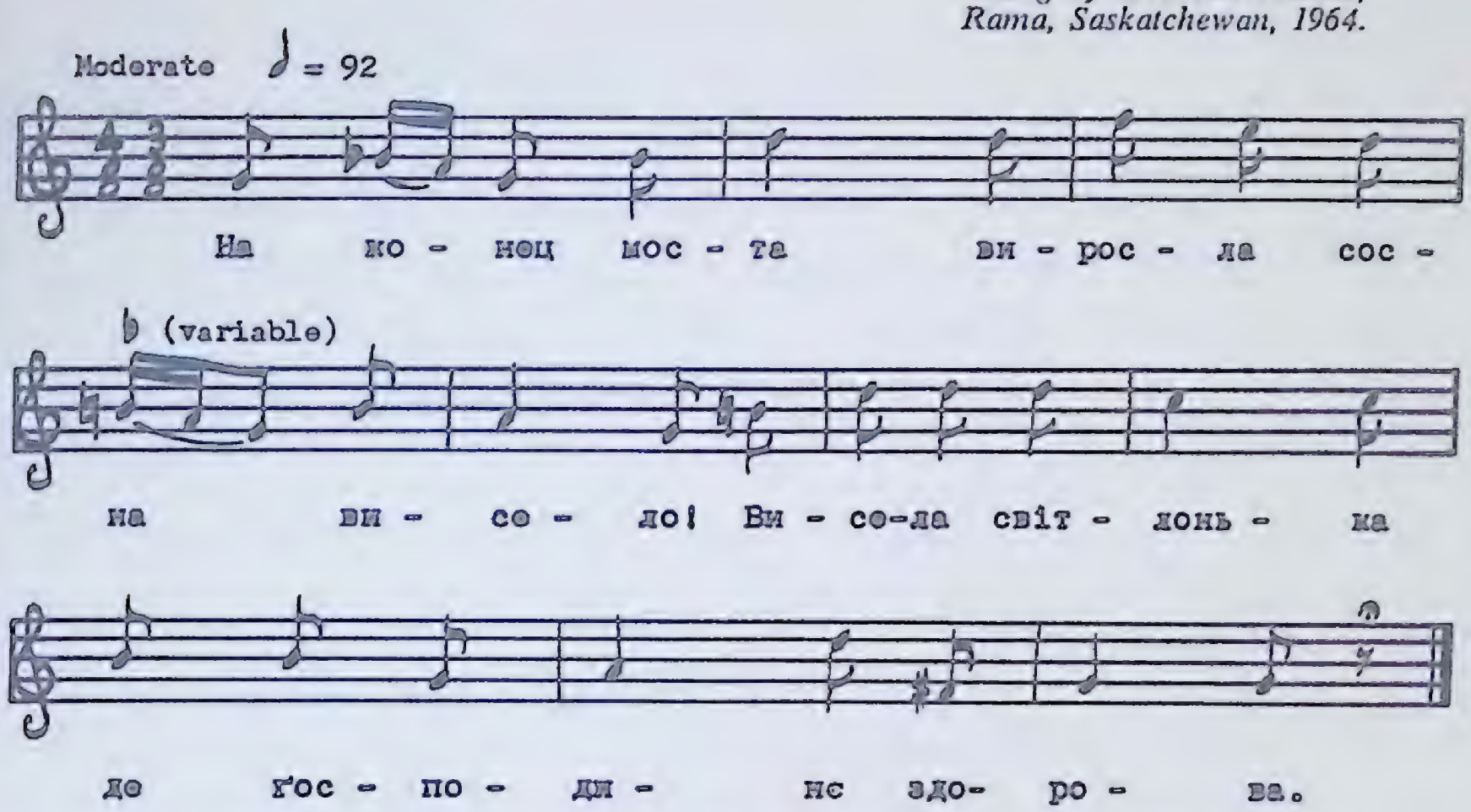
There by the Jordan's waters
A bell is ringing and the moon is rising.
There young Petrun'o [Little Peter] is building a church.
He needs silver and gold,
But there's no one to send to his father
To request the silver and gold
Which he needs to finish one side of the church.
But his father answers:
"I have horses that are shod,
I have sledges that are ready,
I have gold which I give to you!"

This carol glorifies not only the young lad, Petrun'o (cf., item nos. I.C.1 and I.C.2), but his father as well. This variant is somewhat fragmentary since it is likely that the compositional pattern found in I.C.3 was also characteristic of this carol. However, in an attempt to drop the courting motif and thereby adapt the text to a somewhat different situation (a young boy instead of an eligible fellow), the singers have had to rearrange, drop, and change certain features that would have been present otherwise. "Building a church," as mentioned in this text, is not only an honourable service to the community but also something of a novelty in the eyes of the same community. For this reason, it is possible that this carol dates back to the tenth century when Christianity was officially introduced into Kievan Rus' by Saint Vladimir in the year 988.

Early New Year's Day, children of the community call on their neighbours, 'sow' wheat on the floor and, in song and verse, wish the family a successful and abundant crop during the coming season. The kiddies frequently go away with pockets full of pennies.

I. D. 1

Sung by Mrs. Joe Chicilo,
Rama, Saskatchewan, 1964.



NOTE: For an almost identical melody, *see* item no. I.B.4 by the same singer and also the note accompanying it. [K.P.]

На конец моста виросла сосна висело!
Висела світлонька де ґосподинє здорова.

На ній суконка за сто золотих — висело,
Висела світлонька де ґосподинє здорова.[1]

---

[1] Далі повторюється з початку ще два рази й так само співається про її „кужушок" і „черевички".

Translation:

At the end of a bridge a pine tree grew up—how joyous!
How joyous the home whose mistress is in good health!

On her is a gown which costs a hundred gold pieces—how joyous!
How joyous is the home whose mistress is in good health!

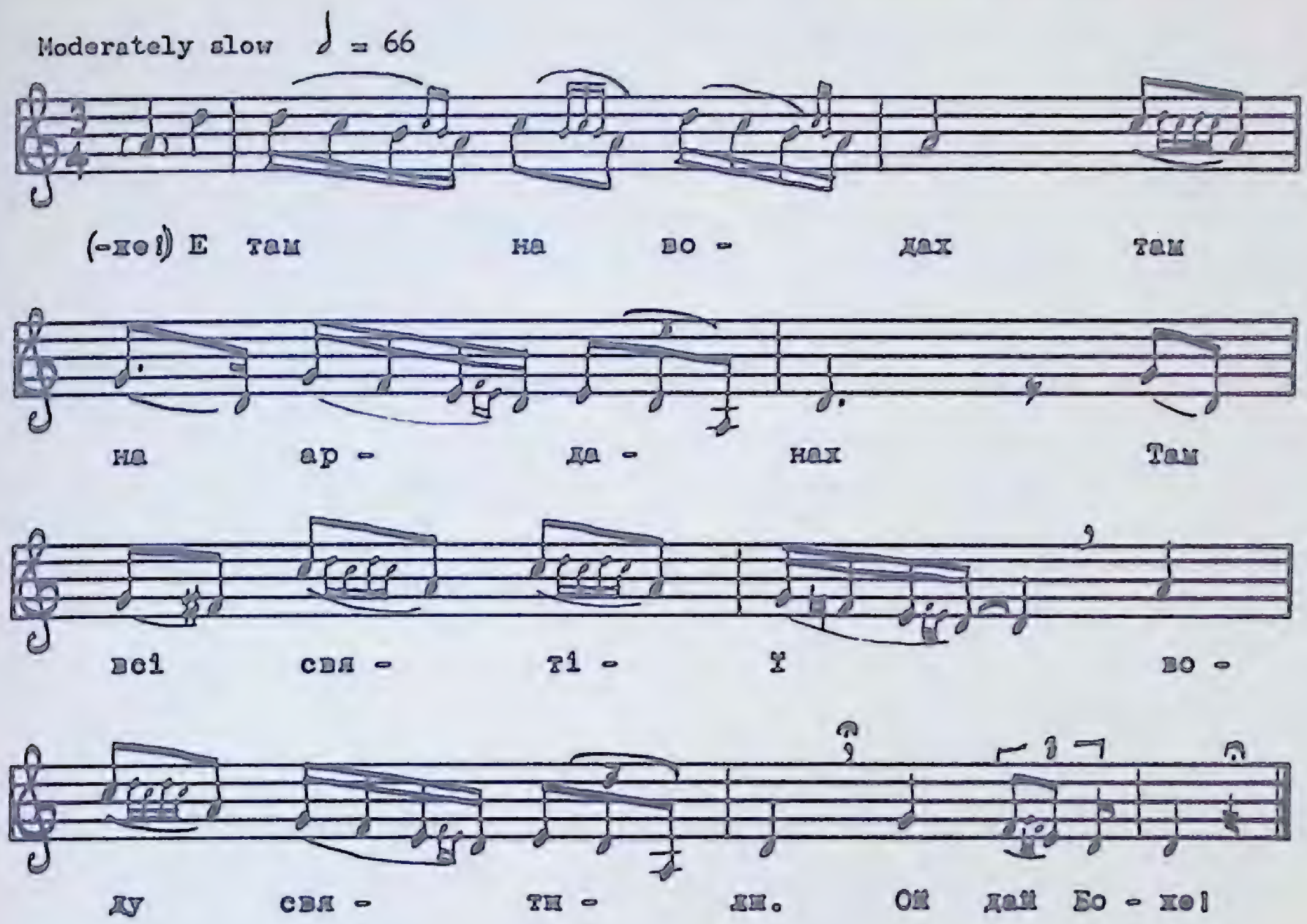
[The above four lines are sung a second and then a third time; instead of a "gown," however, she wears a "coat of fur" in the first repetition and "shoes" in the second repetition.]

What appears to be an insignificant image in the first line of this carol ("a pine tree grew up") is probably a survival from a more archaic and complete item with mythical overtones (*see* item nos. I.A.6 and I.B.8).

Preparations for 'Jordan Day' on January 19 (the Feast of the Epiphany) include the construction of a cross made of ice blocks outside the parish church.

I. D. 2

Sung by Mr. and Mrs. Steve Kendzerski,
Rorketon, Manitoba, 1964.



NOTE: *See* musical note for item no. I.B.7. [K.P.]

Е там на водах там на арданах
Там всі святії воду святили.

Приспів: Ой дай Боже![1]

Воду святили, злот-хрест згубили,
Воду святили, золот-хрест згубили.

Та туда ми була з давна стежичка, (2)

Та туда ж ми йшла статешна жона,
Статешна жона — наші братова.

Гой ушла, ушла, золот-хрест найшла. (2)

Приспів повторюється через кожні два рядки.

Здибало єї два-три святії.
— Слава Йсусу Христу, статешні жоно!

Статешні жона — наші братова. (2)

— Чи не знайшли ви золота-хреста? (2)

— Ей щож ми буде переємного?
— Будемо за вас Бога просити,

Бога просити три службі служити:
Першую службу на святе Різдво,

Першую службу на світе Різдво,
Другую службу на свят Василя,

Третую службу на той святий день,
На той святий день, тай на Великдень.

Вінчую вас сеу колядочкоу,
А по щащєчком тай здоровлячком!

Translation:

There by Jordan's waters
All the saints were blessing water. Grant it, O God!

[The brief refrain, "Grant it, O God!", is repeated at the end of every couplet except the final stanza.]

While blessing the water they lost the cross of gold. (2)

And leading thither was an old path, (2)

And going thither was an honourable woman,
A fine woman—our sister-in-law!

And as she was going she found the cross of gold!

Two–three saints met her there:
"Glory to Jesus Christ, O honourable woman!"

The honourable woman was our sister-in-law. (2)

"Did you perhaps not find the cross of gold?" (2)

"For its return what will you do for me?"
"On your behalf we shall beg God,

"We'll beg God to say three masses:
The first mass—on holy Christmas,

"The first mass—on holy Christmas,
The second mass—on holy Vasyl' day,

"The third mass—on that holy day,
On that holy day—on Easter Day!"

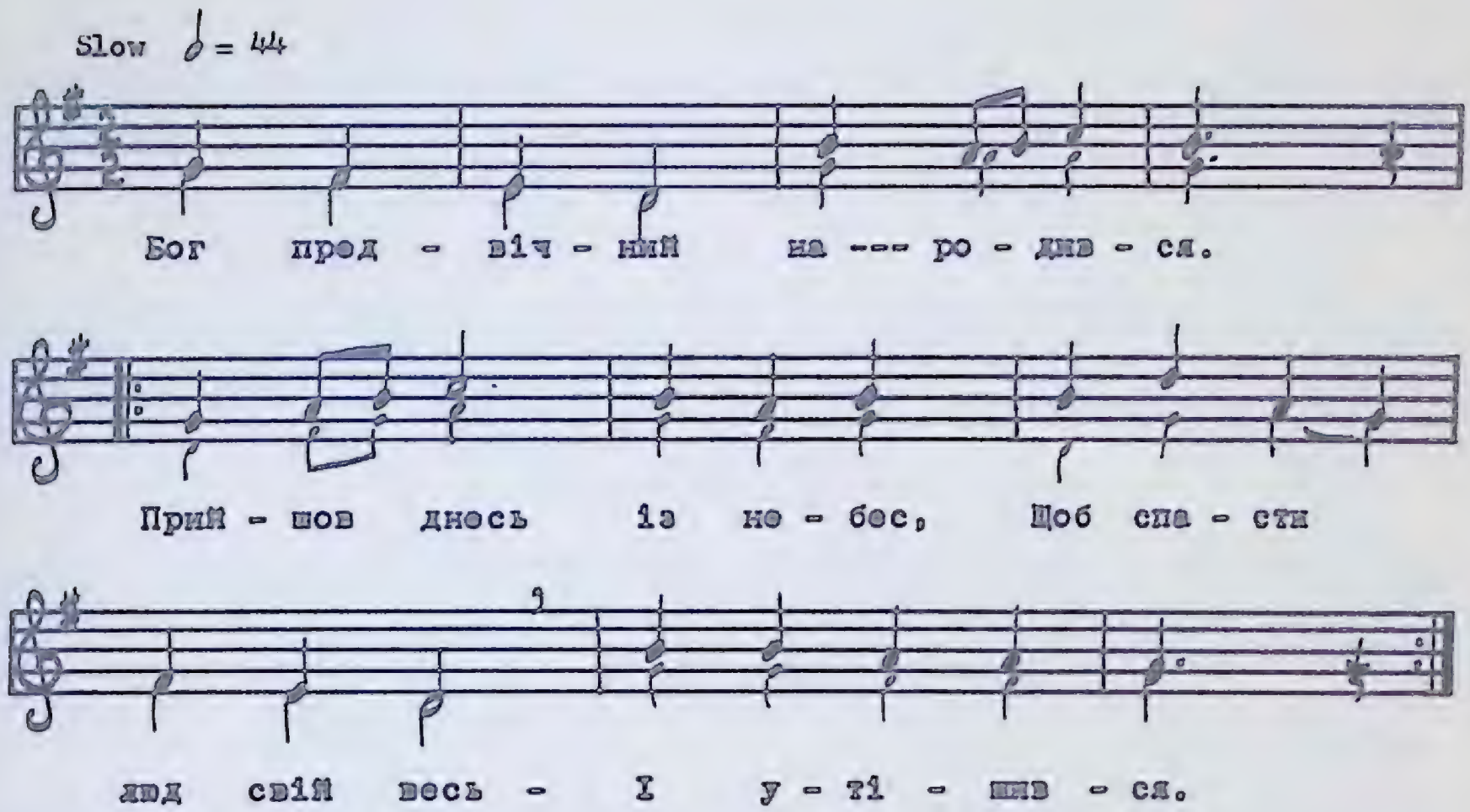
We greet you with this carol
And with wishes for prosperity and good health!

This apocryphal carol alludes to the church ritual of blessing the waters on January 7th (January 20th, old style). "Holy Vasyl' day" (stanza 11) is New Year's Day.

A group of carollers from a Ukrainian parish church, Toronto, 1965

II. A. 1

Sung by members of the collector's family,
Toronto, Ontario, 1961.



NOTE: Since a group sang this carol, the simple harmony is indicated by the smaller notes below the melody. The male singer on the recording sings the harmonic part an octave lower than indicated. [K.P.]

Бог предвічний народився.
Прийшов днесь із небес,
Щоб спасти люд свій весь— } (2)
І утішився.

В Вифлеємі народився
Месія, Христос наш
І пан наш для всіх нас— } (2)
Нам народився.

Озвістив се ангел Божий
Наперед пастирям
А вчера звіздарям, } (2)
І землим звірям.

Слава Богу заспіваймо.
Честь Сину Божому
І пану нашому— } (2)
Поклін віддаймо!

Translation:

God eternal is born!
He came this day from the heavens
To save all mankind,
And He rejoiced! } (2)

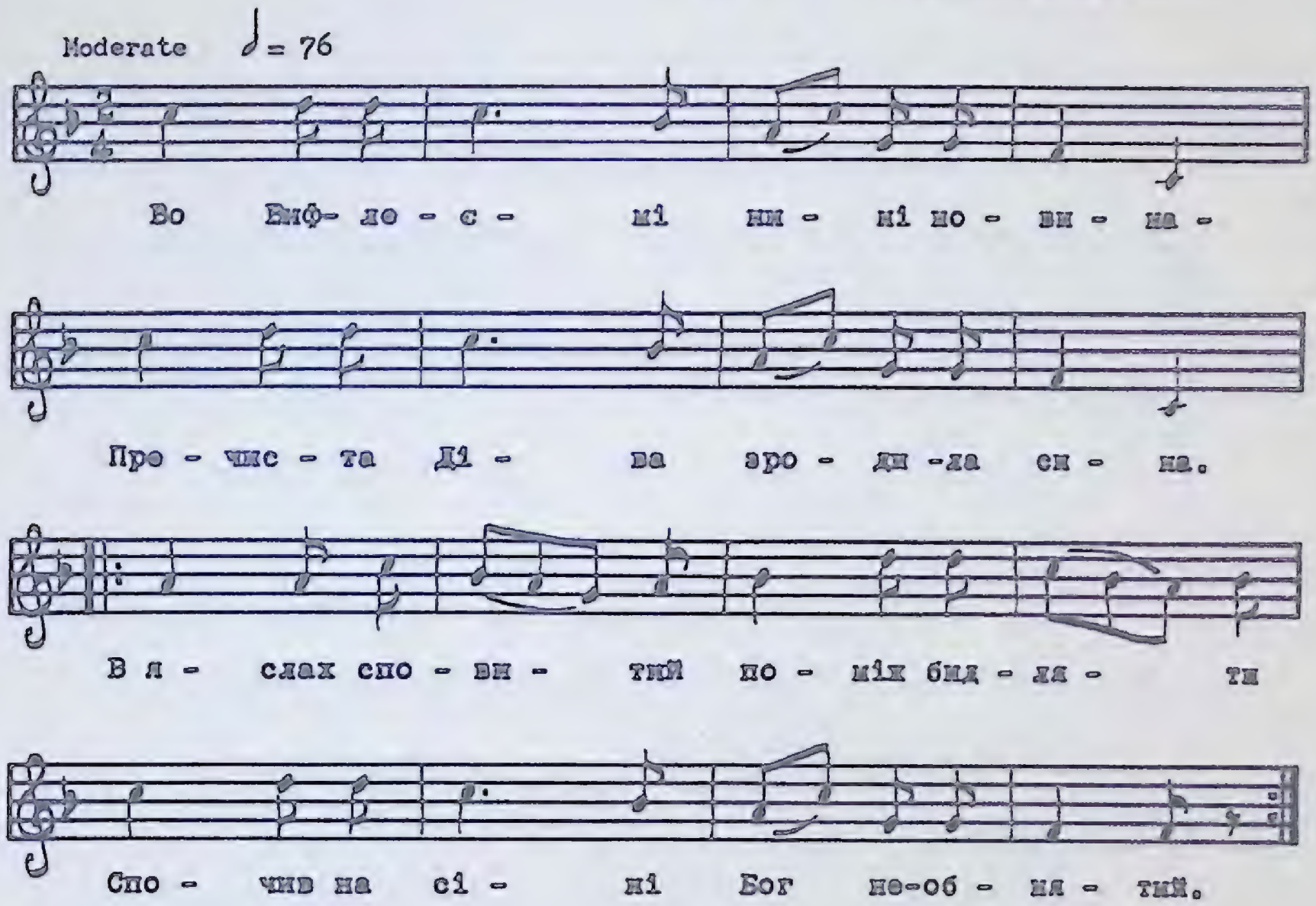
In Bethlehem was born
The Messiah, our Christ,
Our Master and Lord over us all!
He was born for us! } (2)

The angel of God appeared
At first before the shepherds
And yesterday before the wise men
[literally: astrologers]
And to the animals of the earth. } (2)

Let us sing Glory to God!
Let us honour the Son of God,—
Our Lord Master,
And let us adore Him! } (2)

II. A. 2

Sung by members of the collector's family,
Toronto, Ontario, 1961.



Во Вифлеємі нині новина —
Пречиста Діва зродила сина.
В яслах сповитий поміж бидляти
Спочив на сіні Бог необнятий. } (2)

Вже херувими славу співають,
Ангельські хори пана витають.
Пастир убогий несе, що може,
Щоб обдарити дитятко Боже. } (2)

А ясна зоря світу голосить:
Месія радість, щастя приносить.
До Вифлеєма спішіть всі нині —
Бога витайте в бідній яскині! } (2)

Translation:

A wondrous event occurred this day in Bethlehem:
The Blessed Virgin gave birth to a son!
Swaddled and in a manger among the calves
The Lord was resting on the hay, alone. } (2)

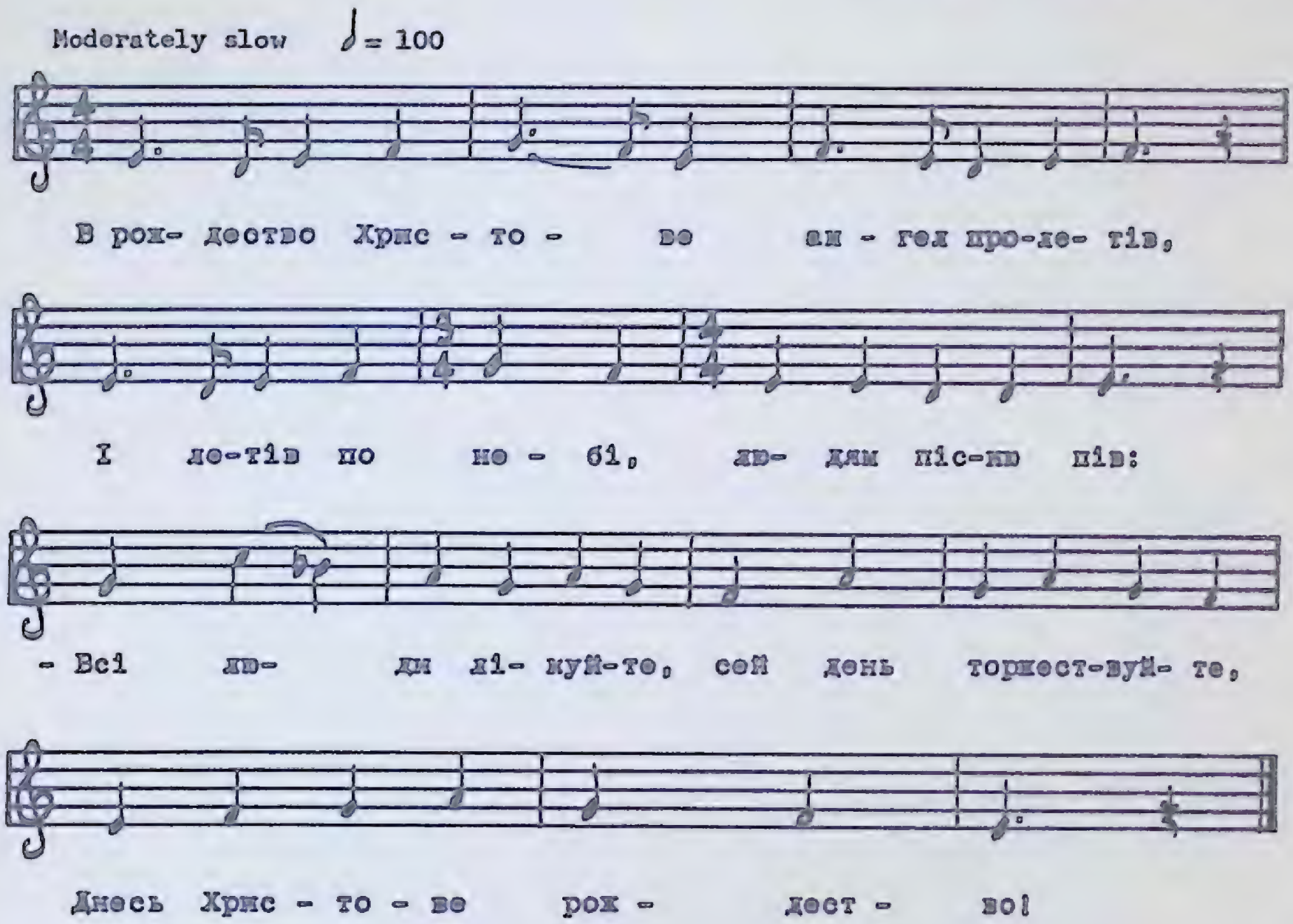
And now the cherubs are singing glory!
Angelic choirs greet the Master!
The poor shepherd brings what ever he can
In order to present a gift to the child of God! } (2)

And a bright star announces to the world:
The Messiah brings joy and happiness!
Let everyone hurry today to Bethlehem
To greet the Lord in a poor stable! } (2)

Church religious carols often contained passages and references which, although understood by the more sophisticated clergy, were somewhat unintelligible to the folk mind. In the last line of this text, the church version usually reads "greet the Lord in [the form of] a poor child" (*v bidnij dytyni*), instead of the more concrete "poor stable."

II. A. 3

Sung by Rev. Ivan Kowalchuk,
Shandro, Alberta, 1965.



В рождество Христове ангел пролетів,
І летів по небі, людям пісню пів:
— Всі люди лікуйте, сей день торжествуйте,
Днесь Христове рождество!

Я лечу од Бога, радість вам приніс,
Що в печері бідній родився Христос.
Скорі поспішайте, младенця встрічайте —
Нового рожденаго.

Пастухи в печеру раньше всіх прийшли,
В яслах на соломі Господа знайшли.
Стояли, рідали, Хріста прославляли
І матір його святу.

А Ірод лукавий о Христі узнав
І убить младенців воїнів послав.
Діти всіх убили й мечів притупили
А Христос в Єгипті був.

Много ми грішили, Спасе, при тобоу,
Всі ми люди грішні — ти оден святий!
Прости пригришення, дай нам обновлення
В день Христового різдва!

Translation:

On the birth of Christ an angel flew on high;
And as he flew in the sky he sang to the people:
"All peoples rejoice! Celebrate this day!
For today is the birth of Christ!

"I have flown down from God and I've brought you joyous news
About Christ's being born in a lowly stable!
Hurry quickly, greet the young boy,
The newly born one!"

The shepherds arrived at the stable before all others.
In the manger they found the Lord on the straw.
They stood, wept and glorified Christ
And His holy Mother.

But the evil Herod learned about Christ
And sent his warriors to slay the young lads.
They dulled their swords in slaying the children of all
While Christ was in Egypt.

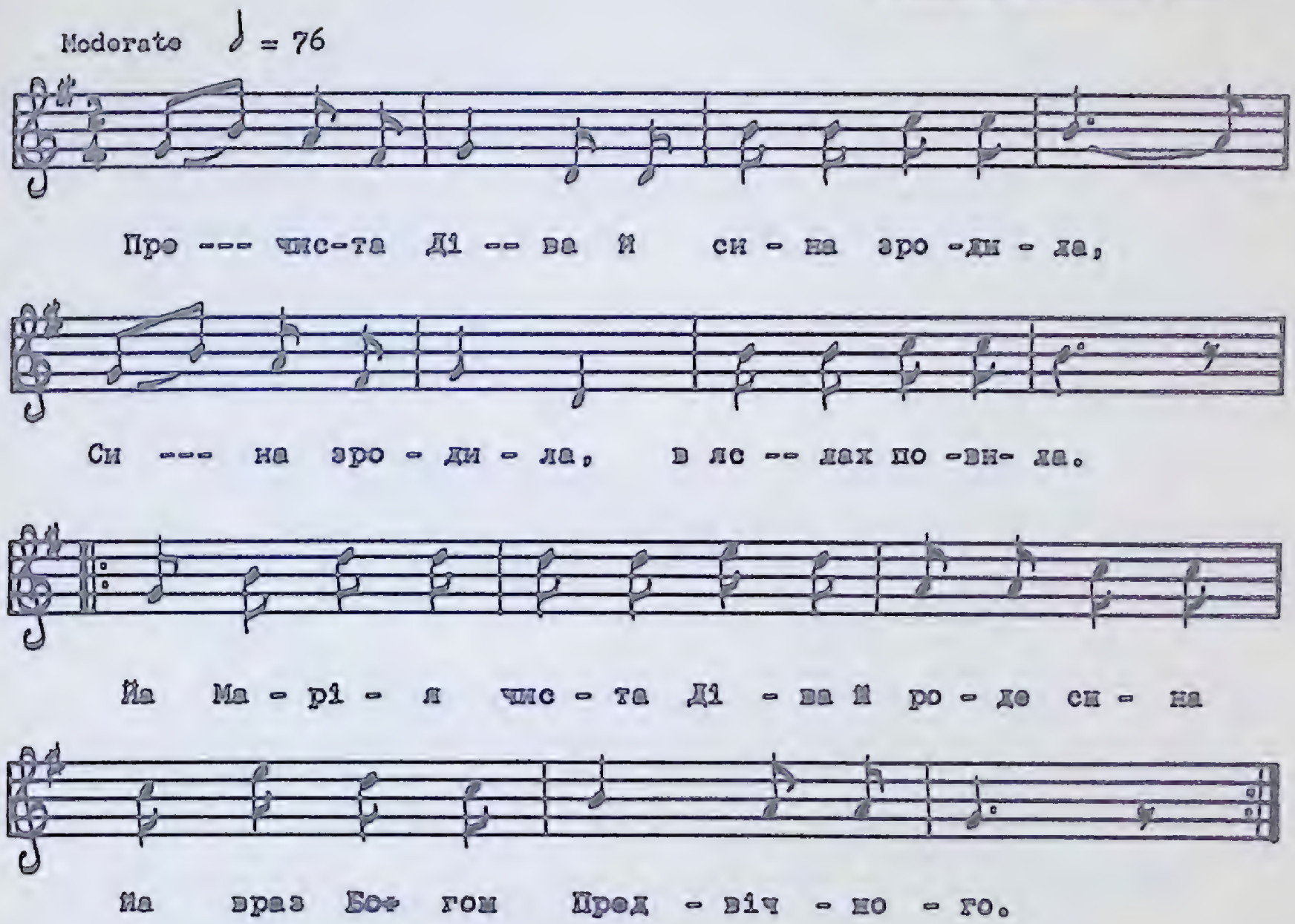
We have sinned much before You, O Saviour!
We people are all sinners; only you are Holy!
Forgive the sinfulness and grant us rebirth
On this day of Christ's birth!

This particular text is an individual composition and has no currency among the folk. Among the features which are alien to the traditional corpus are the *weeping* shepherds, the *dulled swords* of Herod's warriors, and the repentant sinners in the final stanza. Also, a number of lexical elements in the Ukrainian original reveal the influence of sophisticated sources.

According to the informant, the last two lines in each quatrain are supposed to be repeated.

II. A. 4

Sung by Mr. Oleksa Michaluk,
Dauphin, Manitoba, 1963.



Пречиста Діва й сина зродила,
Сина зродила, в яслах повила.
Йа Марія чиста Діва
Й роде сина йа враз Богом } (2)
Предвічного.

Прийшли й пастерії, взріли й то дитя,
Пречистую Діву й Йосифа старця.
Дали єму свої дари,
Щей прекрасно заспівали } (2)
Слава й Богу.

Прийшли трії царі, принесли дари,
Миро і ладан єму й давали.
— Прийми, царю, й од нас дарі,
Щоби ми тя й оглядали } (2)
В царстві твоїм.

Лукавий цар Ерод Христа ся злякав,
Вифлеємські діти всі на смерть рубав.
Бог ангела й посилає,
Сина свого накриває } (2)
Й нарожденого.

І ми нарождені разом співаймо,
Серцем з душею поклін отдаймо.
Благослови Христе й Боже,
Кріпость твоя нам поможе, } (2)
Й навіки амінь.

Translation:

The Blessed Virgin gave birth to a son,
She bore a son and laid him in a manger.
The Blessed Virgin Mary
Bears a son who is the Lord, } (2)
The eternal one.

The shepherds came and saw that child,
The Blessed Virgin and the elderly Joseph.
They gave Him their gifts
And began to sing beautifully, } (2)
"Glory to God!"

The three tsars came and brought their gifts,
They were giving Him myrrh and frankincense.
"Receive from us, O Tsar, these gifts
So that we may behold You } (2)
In Your kingdom!"

The evil tsar Herod came to fear Christ
And had all of Bethlehem's children chopped to death.
God sends His angel
To protect His son, } (2)
The newly born one.

And we who are reborn, let us sing together!
Let us give homage with heart and soul!
Bless us, Christ O Lord!
Your strength shall aid us— } (2)
And forever, amen.

II. A. 5

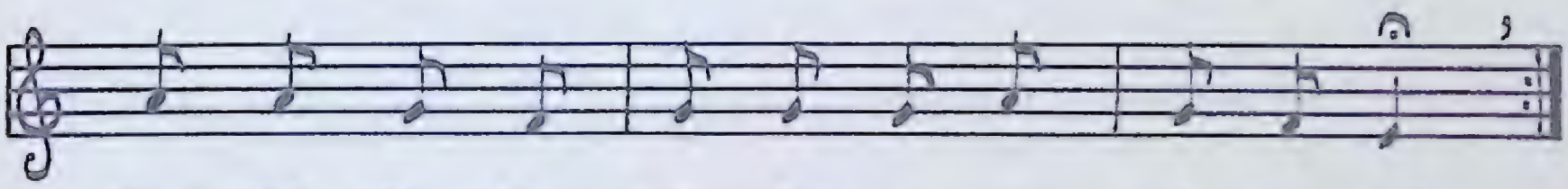
Sung by Mrs. Nick Stadnyk,
Gilbert Plains, Manitoba, 1963.

Moderate ♩ = 76

Рож - дес-тво Хрис- то --- ве ни- ні праз- нуй - мо,

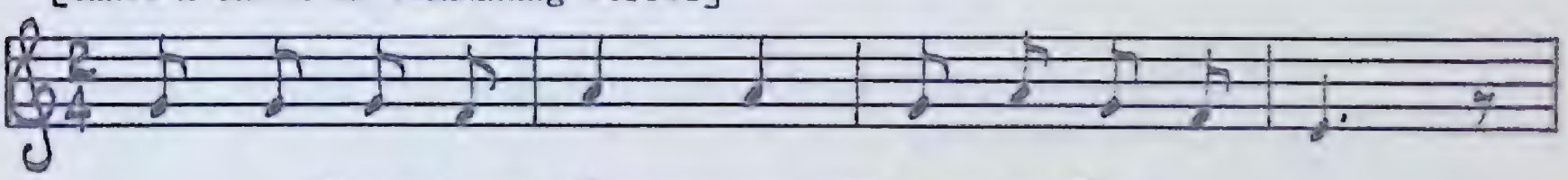
Хрис- та рож- де -- но --- го на світ бла-гай - мо!

І гра- ли і спі- ва- ли, Рож- де - но - го



ви - хва - ля - ли В Ви - фле- є ------ мі в -- дей.

[Lines 1 and 2 of remaining verses]



Роздество Христове нині празнуймо,
Христа рожденого на світ благаймо!
І грали і співали,
Рожденого вихваляли } (2)
В Вифлеємі юдей.

Прийшли до шопи а там ягнятко,
Марія мати, мале дитятко.
Віл і осил коло ясил,
Старий Йосиф оберемком сіно носить — } (2)
В Вифлеємі юдей.

Прийшли до шопи, стали до буди,
Заграли бояри, заграли люди.
І грали і співали,
Рожденого вихваляли } (2)
В Вифлеємі юдей.

Радость нам радость, радость немала —
Тупнули в стайне, стайня ся здрігла.
Ой-са, го-са тай ускоки,
Взявся Йосиф за підбоки } (2)
В Вифлеємі юдей.

Радость нам радость, радость немала —
Тупнули в стайни, стайня ся здрігла.
І гуляли по всій стайни
І шей хтіли на Єрдани— } (2)
В Вифлеємі юдей.

Марія мати не позволила,
До Йосифа старця слово мовила:
— Возьмім, старче, Іоана,
Ухрестім же сего пана } (2)
На ріці Їрдані.

Translation:

"Let us celebrate today the birth of Christ!
Let us beseech the born Christ to enter this world!"
And thus they played and sang
And glorified the Newly Born One } (2)
In Judea's Bethlehem.

They came to the shed and there was a lamb,
The Mother Mary, a small child,
And an ox and a donkey near the manger,
The elderly Joseph was carrying an armload of hay— } (2)
In Judea's Bethlehem.

They came to the shed and approached the stable—
The boyars began to play and the people too!
And thus they played and sang
And glorified the Newly Born One } (2)
In Judea's Bethlehem.

"Joy unto us, a great joy!"
They stamped so that the stable shook!
Oy-sa! ho-sa! they were jumping,
And Joseph joined in with his arms on his hips— } (2)
In Judea's Bethlehem.

"Joy unto us, a great joy!"
They stamped so that the stable shook!
And they danced all over the stable
And even wanted to continue on the Epiphany— } (2)
In Judea's Bethlehem.

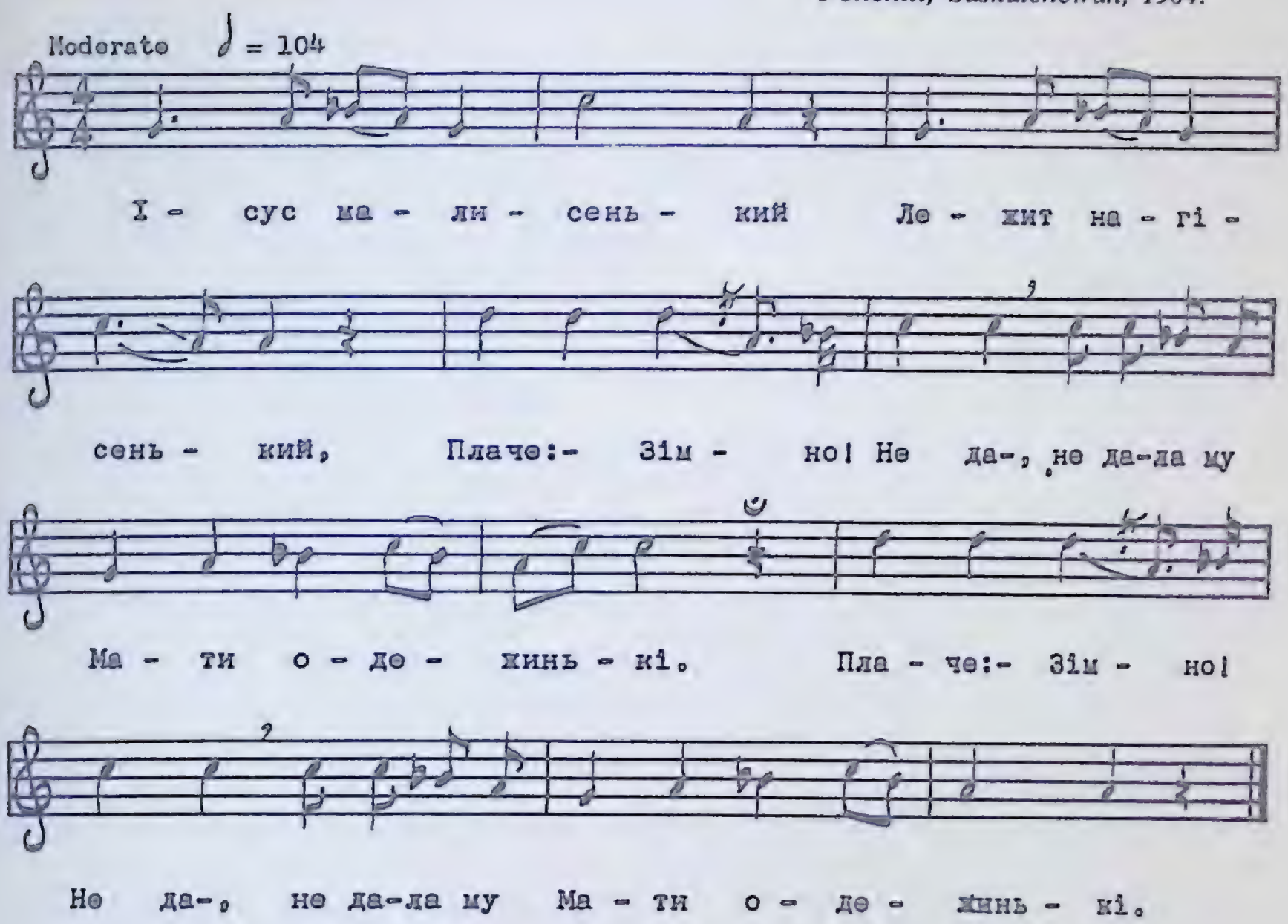
Mother Mary would not allow this
And she spoke a word to elderly Joseph:
"O old one, let's get John
To christen this Lord of ours } (2)
In the river Jordan."

This is truly the Nativity presented in terms of the folk. This carol is not an attempt to travesty the religious significance of Christmas but rather an effort to 'bring it down to earth.' The dancing throng, the boyars, the depiction of Joseph and Mary as ordinary humans rather than saintly entities are elements that serve to bypass the barriers of time, space, and dogma by eliminating unappealing aspects of the Christmas story and by fabricating others to fill in the gaps.

It is believed that farm animals are able to converse with one another on Christmas Eve and that they should be offered some of the special foods prepared for the Christmas Eve feast.

II. A. 6

Sung by Mrs. Dmytro Washezko,
Fonehill, Saskatchewan, 1964.



NOTE: The inverted pause sign over the rest in line 3 indicates a shortening. In fact, the bar is virtually in ¾ time.

Ісус малисенький
Лежит нагісенький,
Плаче: — Зімно! не да-, не дала му
Мати одежинькі. } (2)

Бо убога була,
Пеленок не мала,
І Ісуса малень-, маленького
Сіном укривала. } (2)

— Йосифе старенький,
Привиди ошлятко,
Щоби оно огрі—, огрівало
Відзімне дитятко. } (2)

Йосифе старенький,
Стаєнка валиться —
Іди чого пошу—, пошукати } (2)
Стайню підпирати!

Марія боліє,
Ісуса жаліє:
— Ти мій сину возлю—, возлюблений, } (2)
Най ся воля діє!

Translation:

The little Jesus
Lies there naked.
He cries out, "It's cold!" for He wasn't given } (2)
Any clothing by His mother.

For she was poor
And didn't have any swaddling clothes.
And so she had the little, dear Jesus } (2)
Covered with hay.

"O dear old Joseph,
Bring in a donkey
To warm up } (2)
My shivering Babe.

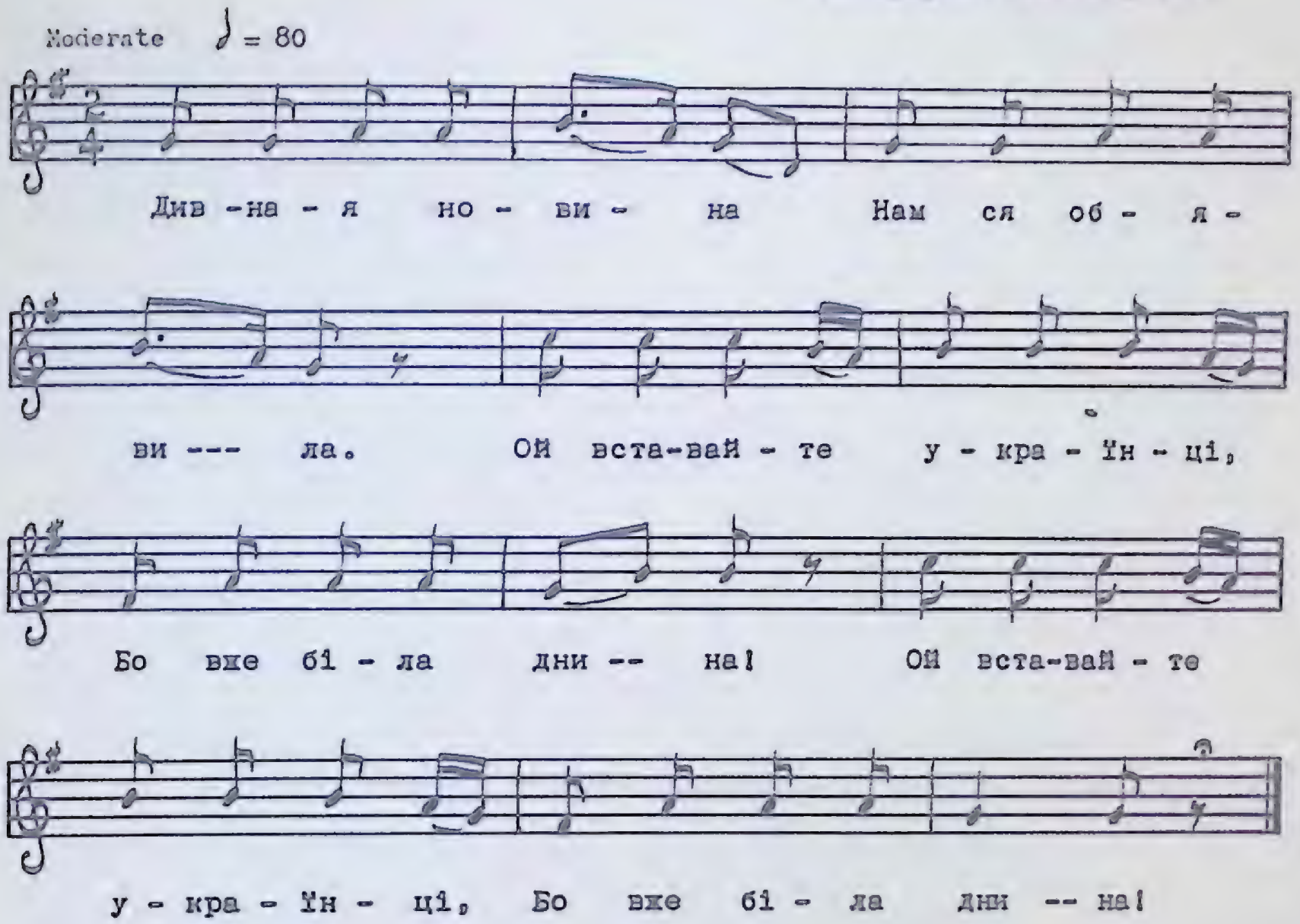
"Look, Joseph!
The stable's collapsing!
Go and find something } (2)
To prop up the stable."

Mary is saddened
And she feels sorry for Jesus.
"O You, my beloved Son, } (2)
May God's will be done!"

This text is a Ukrainian variant of a popular traditional Polish carol (cf., Grotnik 1957: 29). Most borderland districts in Western Ukraine are bilingual, and the Polish segment of the population in various areas has exerted an important influence on many aspects of Ukrainian culture. In stanza no. 3, it is the hot breath of the donkey that is expected to warm the Babe; it is this special service provided by the animals at the manger which, at least in modern times, accounts for the special treatment afforded to domestic animals on Christmas Eve. The final stanza alludes to the Crucifixion of Christ.

II. A. 7

Sung by Mr. Philip Sydor,
Winnipegosis, Manitoba, 1964.



Дивная новина
Нам ся обявила.
Ой вставайте українці,
Бо вже біла днина! } (2)

Вставайте з постелі,
Пустіть нас до хати!
Ми вам будем українську
Пісоньку співати. } (2)

А ми тої ночи
Не спали на волос,
Хтілисьмо ся довідати,
Який у нас голос. } (2)

А в нас такий голос,
Щей така устава —
Білий кожух, чорна шапка,
Сино-жовта фана! } (2)

А Ісус маленький
Ручки простирає,
Своїм браттям, українцям, } (2)
Небо обіцяє.

Translation:

A wondrous tiding
Has been announced to us!
Arise, O Ukrainians, } (2)
For the dawn is breaking!

Arise from your bed
And let us enter your home.
We will sing for you } (2)
A Ukrainian song.

Last night we
Did not sleep at all—
We wanted to find out } (2)
How powerful our voice is.

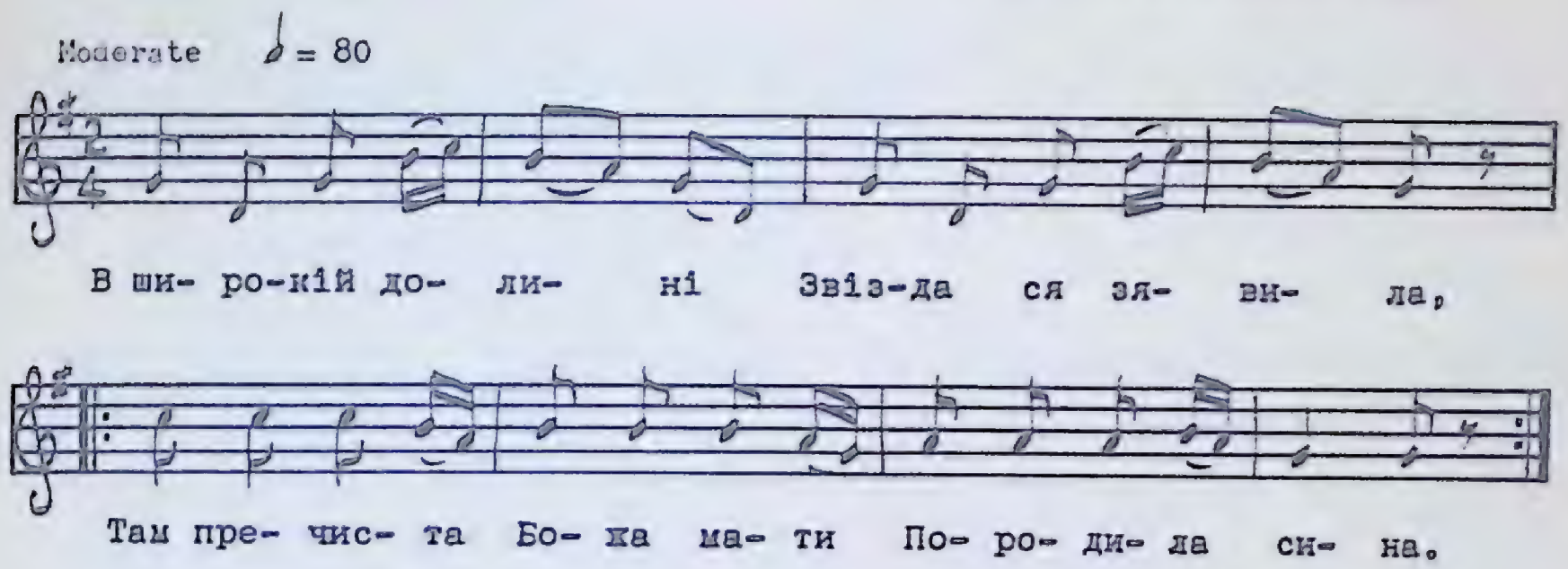
Our voice is strong
And our dress is such—
A white sheepskin coat, black cap, } (2)
And a blue and yellow banner!

The little Jesus
Offers His little hand to us,
And to His brethren-Ukrainians } (2)
He promises heaven.

The rise of national consciousness and the subsequent ferment in every segment of the Ukrainian population in the early decades of this century are reflected in this particular text. The tradition of house-to-house carolling and the accompanying folksong corpus were especially exploited as vehicles for political propaganda among the masses by pro-communist sympathizers and agitators (*see*, for example, Dej 1965: 33, 615–37).

II. A. 8

Sung by Mrs. Nick Stadnyk,
Gilbert Plains, Manitoba, 1963.



В широкій долині
Звізда ся зявила,
Там пречиста Божа мати
Породила сина. } (2)

Як го породила,
Взяла колисати:
— Люляй, люляй мій синочку,
Бо я хочу спати. } (2)

— Мати моя мати,
Зачикай годину,
А я піду тай до раю,
Принесу перину. } (2)

— Ой сину мій сину,
Та ти ще не годен,
Як ще нема дві годині,
Як ти ся народив! } (2)

— Мати ж моя мати,
Чому ж я не годен?
Я сотворив небо, землю,
Нім я ся народив. } (2)

В місті в Вифлеємі
Сталася новина —
Там зніс ангел серед поля
Повну бочку вина. } (2)

Повна бочка вина,
Йа все повна була.
Всі пастушки напилися
І ще повна була! } (2)

— Ой пийте, пастушки,
Пийте аж до волі.
То від сина Божого,
Від матір Божої. } (2)

Translation:

O'er a wide valley
A star appeared.
And there the Blessed Mother of God
Gave birth to a Son. } (2)

When She bore Him
She began to rock Him:
"Lullaby, lullaby, rest my Son,
For I wish to sleep." } (2)

"Mother, O my Mother,
Wait for an hour
While I go up to paradise
And fetch you a quilt." } (2)

"O Son, my Son,
You can't do this yet:
It's not even been two hours
Since you were born!" } (2)

"Mother, O my Mother,
Why can't I do this?
I created both heaven and earth
Before I was even born!" } (2)

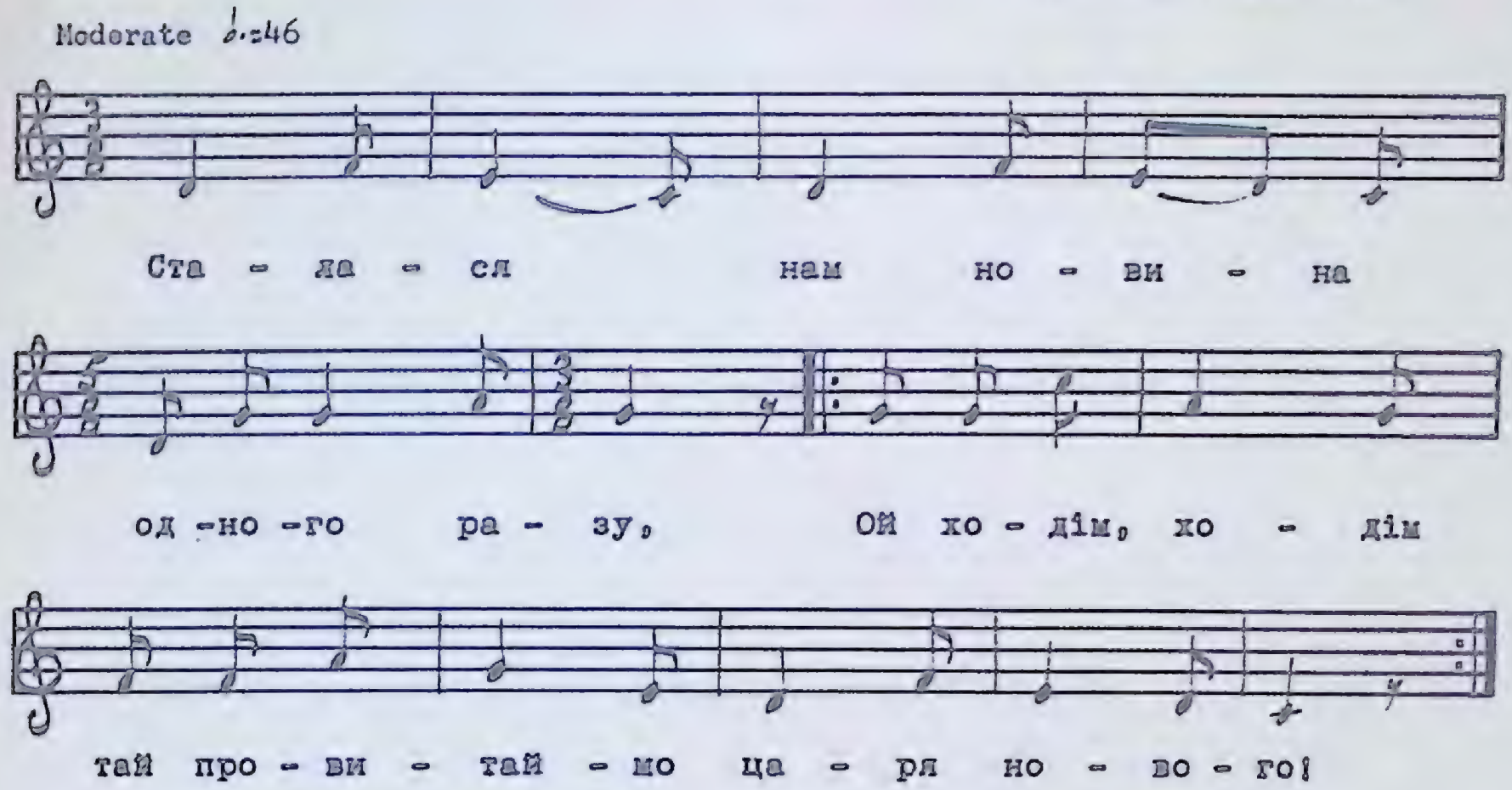
In the town of Bethlehem
A wonderful thing happened:
An angel brought down onto the fields there
A barrel full of wine! } (2)

A barrel full of wine!
Which always stayed full!
All the shepherds had their fill
And the barrel was still full! } (2)

"Drink, O shepherds,
Drink as much as you wish!
This is from the Son of God
And from the Mother of God!" } (2)

II. B. 1

Sung by members of the collector's family,
Toronto, Ontario, 1961.



Сталася нам новина одного разу,
Ой ходім, ходім, тай провитаймо царя нового! (2)

Зі сходу сонця до сходу сонця три царі ідут,
Своєму пану народженому дарунки несут. (2)

Єден ніс миро, другий кадило, а третій злото,
Тримали они в небі корони а всі три за то. (2)

Translation:

Once upon a time a wondrous event occurred—
Let us go and greet the new Tsar! (2)

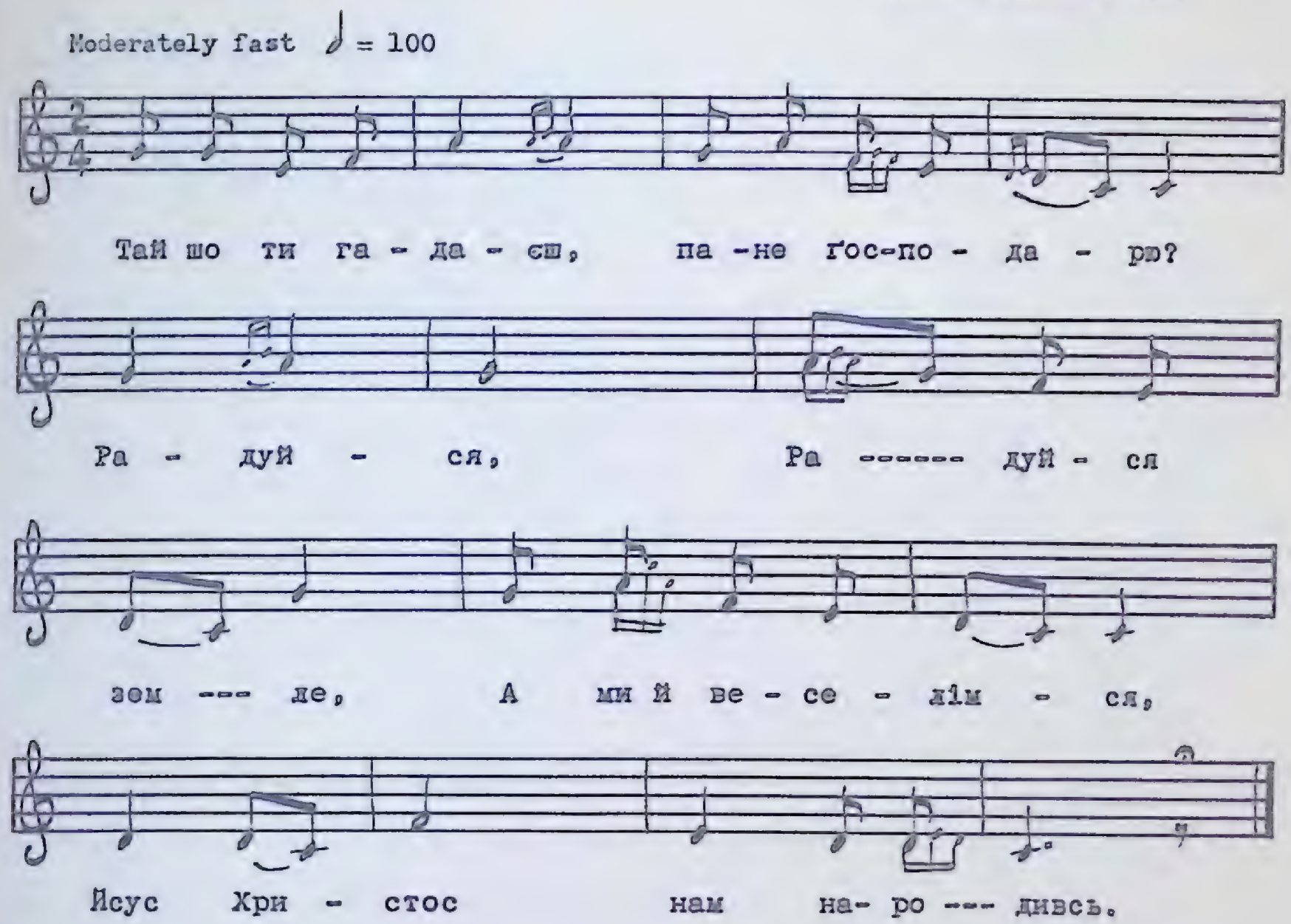
From the east to the west do the three tsars go
Carrying gifts for the newly born Son. (2)

One carried myrrh, a second—incense, the third—gold,
And in heaven they all received crowns for this. (2)

To dramatize the Christmas story, these Ukrainian carollers arrive representing the Three Kings (Manitoba, ca. 1942)

II. B. 2

Sung by Mrs. Bill Melnyk,
Roblin, Manitoba, 1963.



Тай шо ти гадаєш, пане ґосподарю?
Приспів: Радуйся,
Радуйся земле,
А ми й веселімся,
Йсус Христос нам народивсь.

Тай шо в твоїм дворі два-три тай королі:
Ой перший ми кораль — присвіте роджіство,
Ой другий ми кораль — присвятий Василій,
Ой третий ми кораль є Їван Хреститель.
Присвіте роджество й нам Христа принесло,
Присвятий Василий приніс нам веселість,
Ой Їван Христитиль нам Христа й ухристив.

Translation:

Guess what's happened, O master of the house?
Rejoice!
Rejoice, O earth!
And let us make happy—
Jesus Christ is born unto us!

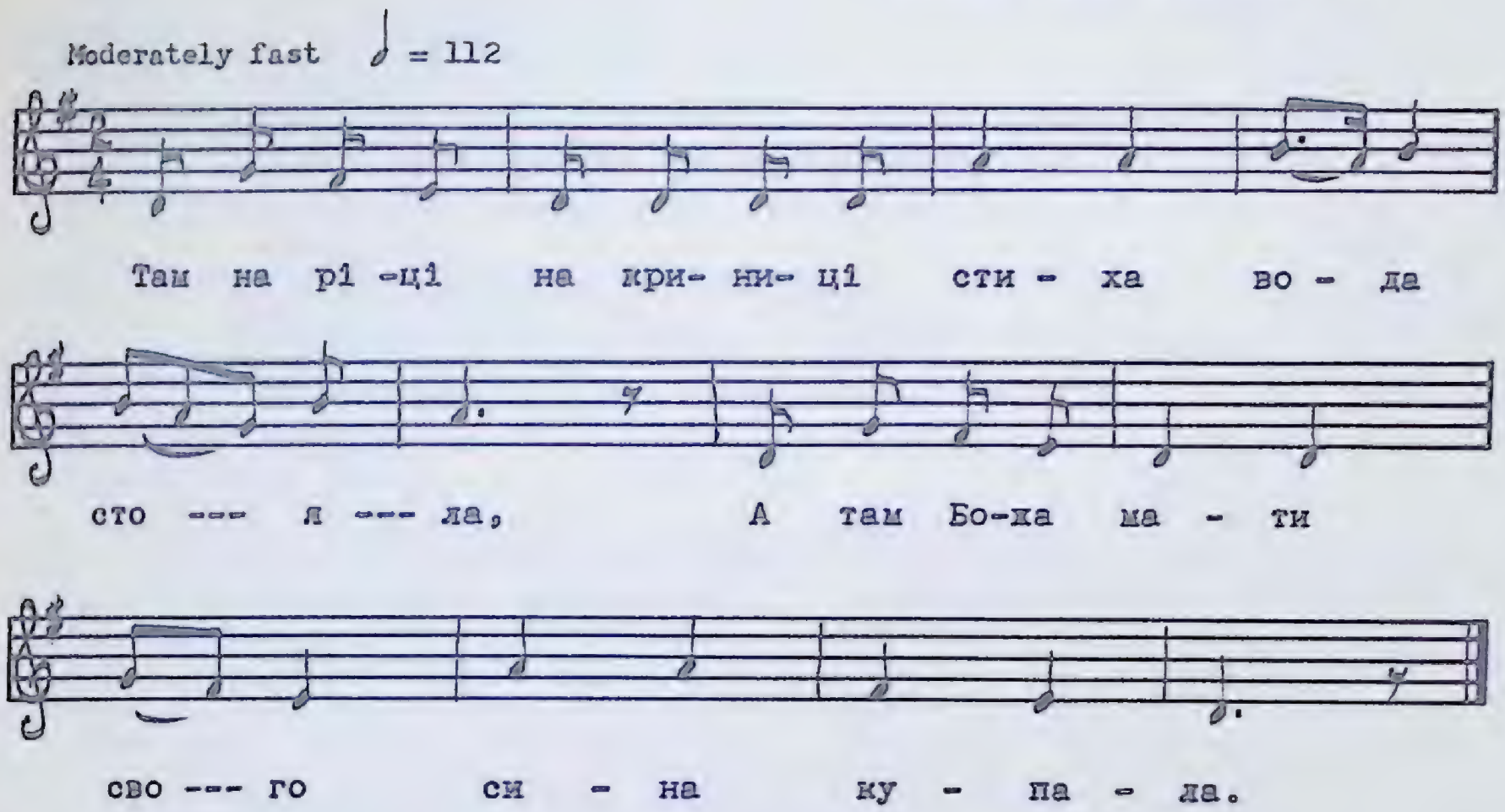
[The four-line refrain given above, beginning "Rejoice!", is repeated after each of the following lines.]

In your courtyard there are three kings!
The first king is the most holy birth!
The second king is the most saintly Basil!
The third king is John the Baptist!
The most holy birth brought Christ unto us!
The most saintly Basil has brought us gaiety!
John the Baptist christened Christ for us!

This particular carol serves as a kind of folk catechism by referring to the three main winter cycle holidays, Christmas Day, New Year's Day, and the Epiphany, and their significance. St. Basil the Great died January 1st, 379. And the Feast of the Epiphany in most of eastern Christendom is a commemoration of the Baptism of Christ by John the Baptist in the Jordan River.

II. B. 3

Sung by Mrs. Zofija Njedzvec'ka,
Gilbert Plains, Manitoba, 1963.



Там на ріці на криниці стиха вода стояла,
А там Божа мати свого сина купала.

Ой скупала вона єго, межи воли зложила,
Ой у сіну укрила і в пелени повила.

А ті воли гу-гу-гу-гу-гу-гу-гугали,
А зі сходу соньця три крулі приїхали.

А тен їден круль-круль-круль-круль-круль-круль мирував,
А той другий круль-круль золотую кружечку в ручечку [дав.
А той третій круль-круль-круль-круль-круль-круль що над нами,
А ти пане господару бувай здоров і з нами.

Translation:

By a river there was a spring with still water,
And there the Mother of God was bathing her Son.

She bathed Him and placed Him among the oxen,
Covered Him with hay and wrapped Him in swaddling clothes.

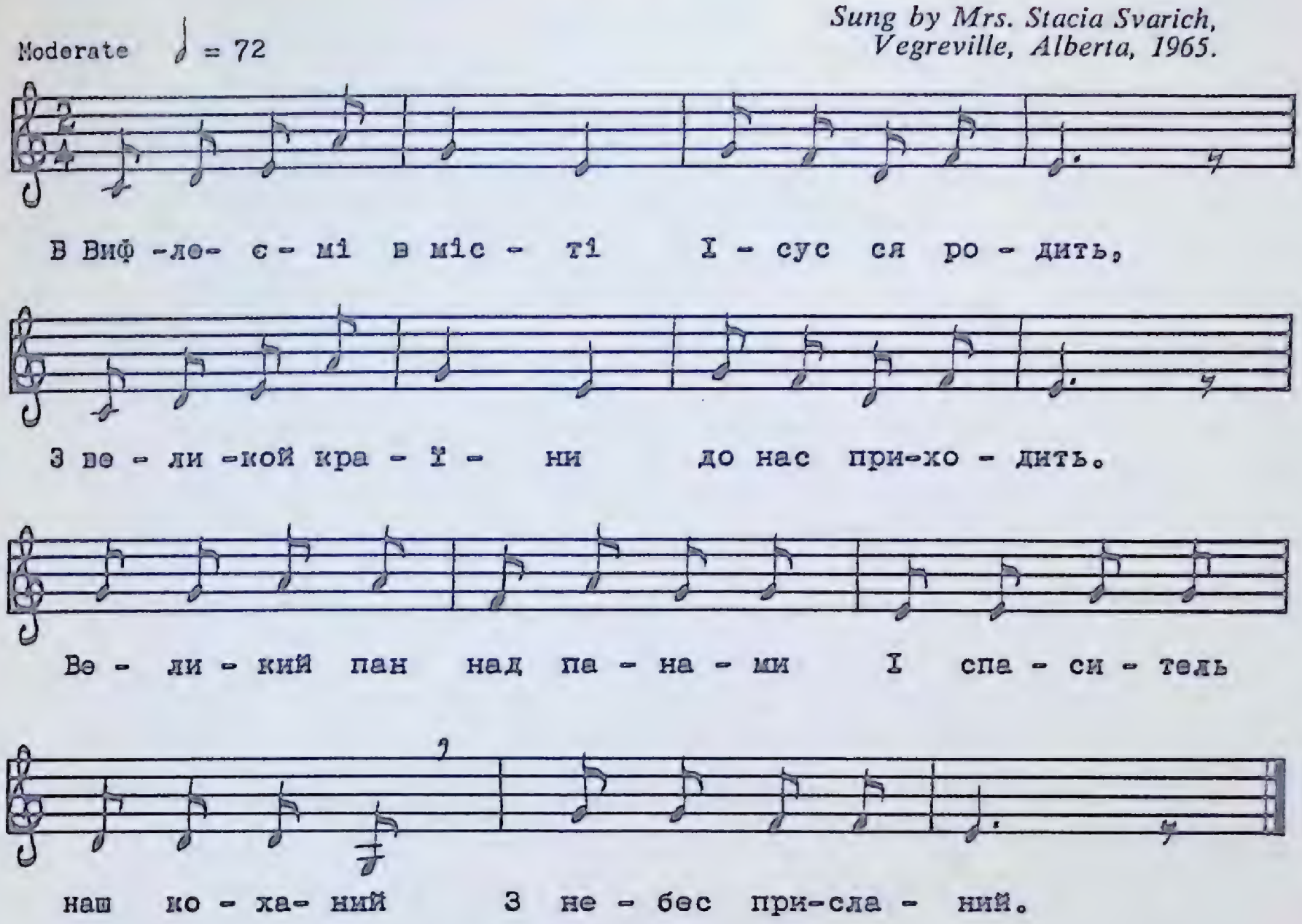
And those oxen were saying "Hu-hu-hu-hu-hu-hu,"
While from the East three kings came riding up.

One of the kings-kings-kings-kings-kings-kings was anointing with myrrh.
And a second king-king gave a golden sphere into the little hand [of Jesus].

The third king-king-king-king-king-king was the one who is above us all—
And may you, kind master [of the house], remain healthy and with us.

II. B. 4

Sung by Mrs. Stacia Svarich,
Vegreville, Alberta, 1965.



В Вифлеємі в місті Ісус ся родить,
З великой країни до нас приходить.
Великий пан над панами
І спаситель наш коханий
З небес присланий.

Ангели на небі красно співають,
І слава во вишному Богу глашают,
Рожденого вихваляют
І пастирям возвіщают
Радість велику.

Пастирії пасли бидлята в поле,
Полягали спати по тій неволи.
Аж оден з них пробудився,
Бо Матвій чось розкричився
Під воборогом.

— Стань но милий брате, чось Матвій кричить,
І Микита также — як не він ричить!
Зараз побігли до него.
— Що там Матвій такого?
Питають го ся.

Спав Гаврило в шопі на самім даху,
Ліз він биз драбини с того то страху.
— А тепер я вже до віка
Нещасливий єм каліка,
Бом ногу зломав.

Стипан і Лазарко спали в соломі,
Як почули галас у своїм домі.
Лазарко взяв кожушину —
А Степан го за чуприну,
Би нігде не йшов.

— Що ти робиш, брате, бій жи ся Бога!
І скочив від него аж до порога.
Там Матвій же прибігає
І про чудо повідає,
Що типер було.

— Не бійтеся, браття, ніц то не шкодить.
Скажу вам новину — Ісус ся родить!
Красно ангели співають,
Імя його вихваляють —
Народженому.

— А теперка, браття, спішім до шопи,
І всі поклонімось дитятку стопи.
Лишень каждий де що має,
Нихай собоу забирає,
Бо нема часу.

Гарасим вже злапав свого барана,
А Прокіп взяв сира — несе до пана,
Павло взяв качку і курку
А Петро злапав полуйку [?],
Митро — когута.

А Трохим жи зладив яєц пів копи
Тай но в опаньчині хтів йти до шопи.
— Не йди, брате, без кожуха,
Знаєш добре заверуха —
Послухай мине!

Як то пастирії всі ся зібрали,
Тай всі до стаєнки поприбігали.
І так разом поставали,
Дари свої поскладали
Ісусу Христу.

Дари поскладали, зачили грати,
А Гаврило дуже хтів погуляти.
— Почикай но, милий брате,
Як жиж можеш танцювати,
Як нога болить?

Гаврило на тоє не дуже зважав,
Тільки ся побули, попід боки брав.
Ах як шурни сюда туда
Аж тріщала ціла буда —
Так дуже гуляв!

Йосиф і Марія дивляться на то,
І подякували пастирям за всьо.
Ісус руки підношає
І небо їм обіцяє
На другім світі.

Облагослови нас, дитятко Боже!
Нихай твоя воля нам допоможе
Тут на землі в мирі жити
А по смерти тя хвалити
Во віки в небі!

Translation:

In the town of Bethlehem Jesus is being born.
He comes to us from a great country—
A great Lord of lords
And our beloved Saviour
Sent from the heavens.

The angels in heaven sing beautifully
And announce the glory to God on high;
They praise the Newly Born One
And inform the shepherds
Of the great joy!

The shepherds were tending their calves in the field
And had laid down to sleep after that task
When one of them awoke
Because Matvij [Matthew] began yelling for some reason
By the stable.

"Awake, dear brother! Matvij is yelling for some reason
And also Mykyta—how he does bellow!"
They ran to him immediately—
"What's happened, Matvij?"
They asked him.

Meanwhile Hawrylo was sleeping in the barn loft—
He was so frightened that he came down without the ladder!
"And now forever more
I'm a miserable cripple
For I've broken my leg!"

Stepan and Lazarko were sleeping in the straw
When they heard the noise around their place.
Lazarko took his coat
But Stepan grabbed him by the hair
To stop him from going anywhere.

"What are you doing, brother, for God's sake?"
And he leaped out of his reach to the doorway.
Then Matvij came running in
And told about the miracle
That had happened.

"Do not fear, brethren, nothing's wrong!
I'll tell you something wonderful—Jesus is being born!
The angels are singing beautifully
And they praise His name—
The Newly Born One!

"And now, brethren, let's hurry to the stable
And let's all worship at the child's feet!
But let each of us—whatever he has—
Take something with him
For there's no time!"

Harasym had already caught his ram
And Prokip took some cheese to carry to the Lord;
Pavlo took a duck and a chicken
And Peter caught a parrot [?]
And Mytro—a rooster.

And Troxym got together thirty eggs
And set out to go to the stable clad only in a light jacket.
"Don't go without a coat, brother!
You know well that there's a snowstorm outside—
Listen to me!"

And when the shepherds all gathered together
They all ran up to the little stable.
They stood together
And presented their gifts
To Jesus Christ.

They presented their gifts and began to play,
And Hawrylo very much wanted to dance.
"Wait a moment, dear brother,
How can you dance
When your leg is hurting you?"

Hawrylo didn't pay much attention to that—
They had just arrived when he began to dance.
[literally: he took himself by the hips]
And when he stomped this way and that
The whole shack began to shake—
He danced so!

Joseph and Mary were watching all this
And they thanked the shepherds for everything.
Jesus lifted his hands
And promised them heaven
In the next world.

"Bless us, O Child of God!
May Your Will help us
To live in peace here on earth
And, after death, to praise You
In heaven forever!"

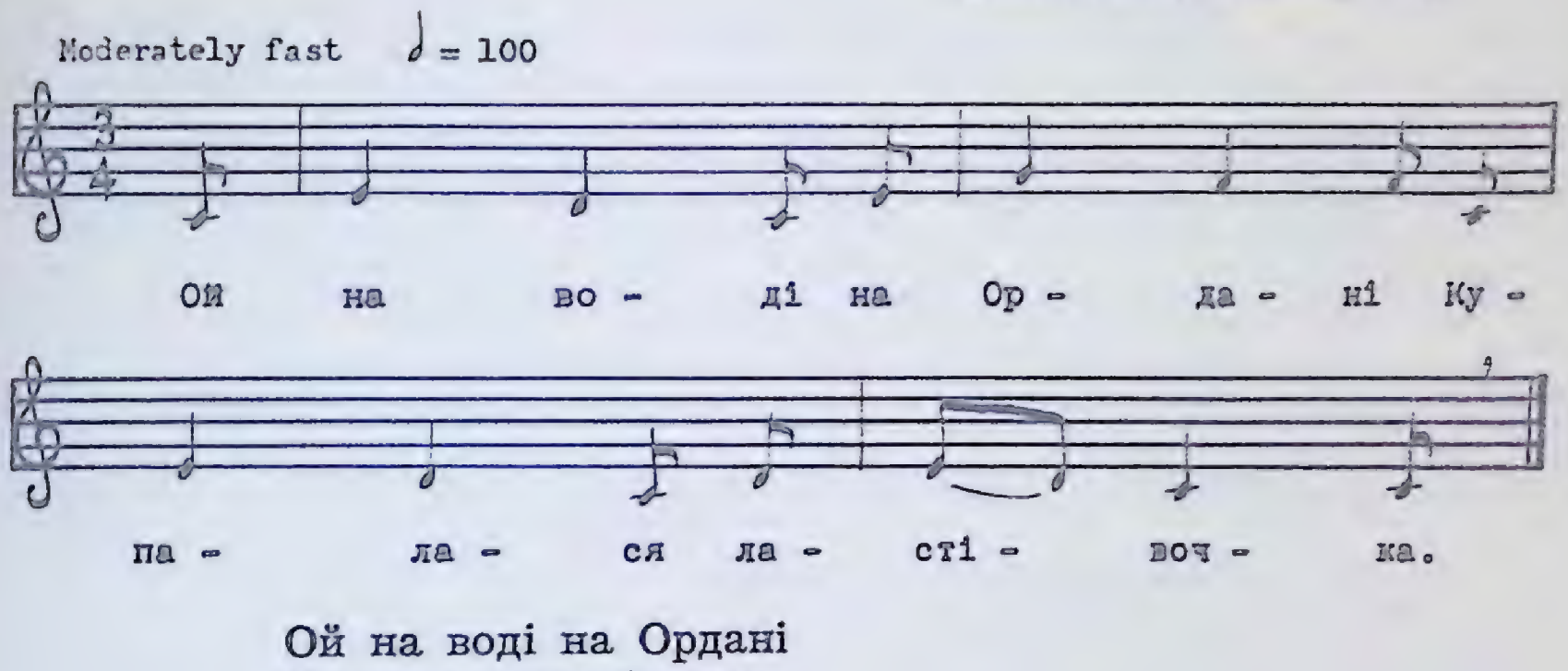
The image of the three kings did not take so firm nor so popular a hold in the winter folksong cycle as did that of the shepherds. The personality and behaviour of the 'typical' king were too foreign to the folk mind; and for this reason, when the three kings or 'tsars' appear in the cycle's religious corpus, they are either fairly close copies of standard Biblical references or radical departures from these references because of attempts to identify and assign a fitting role and significance to the trio (*see* text nos. II.B.1, II.B.2, and II.B.3).

Since the shepherds, on the other hand, constituted a class well known to the Ukrainian folk community, they thereby offered more scope for the play of creative imagination. The Biblical shepherds were quite readily absorbed into the carol tradition where they were thoroughly Ukrainianized in keeping with the local environment and cultural norms. The seeming irreverence of this text and of other folk religious carols is actually an expression of jollity (cf., text nos. II.A.5 and II.A.8).

Large slabs of ice are needed to construct the special 'Jordan cross' outside the parish church, an important feature of preparation for the Feast of Epiphany on January 19 (Manitoba, ca. 1942)

II. C. 1

Sung by Mrs. John Huska,
Gilbert Plains, Manitoba, 1966.



Ой на воді на Ордані
Купалася ластівочка.

Ой не є то ластівочка,
Але є то Божа мати.

— Сходітеся, усі святі,
Будем дитя мирувати,

Будем дитя мирувати —
Яке ж би єму імя дати?

Дали єму святий Петро.
Матир Божа не злюбила,

Не скупала, не вповила,
В Божі ясла не вложила.[1]

Ой на воді на Ордані
Купалася ластівочка.

Ой не є то ластівочка,
Але є то Божа мати.

— Сходітеся, усі святі,
Будем дитя мирувати,

Будем дитя мирувати —
Яже ж би єму імя дати?

---

[1] Тут ця перша частина колядки повторюється, і дають йому „святий Павло".

Дали єму святий Сус Христос.
Матир Божа ізлюбила

І скупала і вповила,
В Божі ясла положила.

Translation:

At Jordan's waters
A swallow was bathing.

But that's not a swallow
But the Mother of God instead.

"Assemble, all you saints,
Let us baptize my Child,

"Let us baptize this Child!
What name should we give unto it?"

They named Him Saint Peter,
But the Mother of God didn't like it;

She didn't bathe nor swaddle Him
Nor did she lay Him in the poor manger.

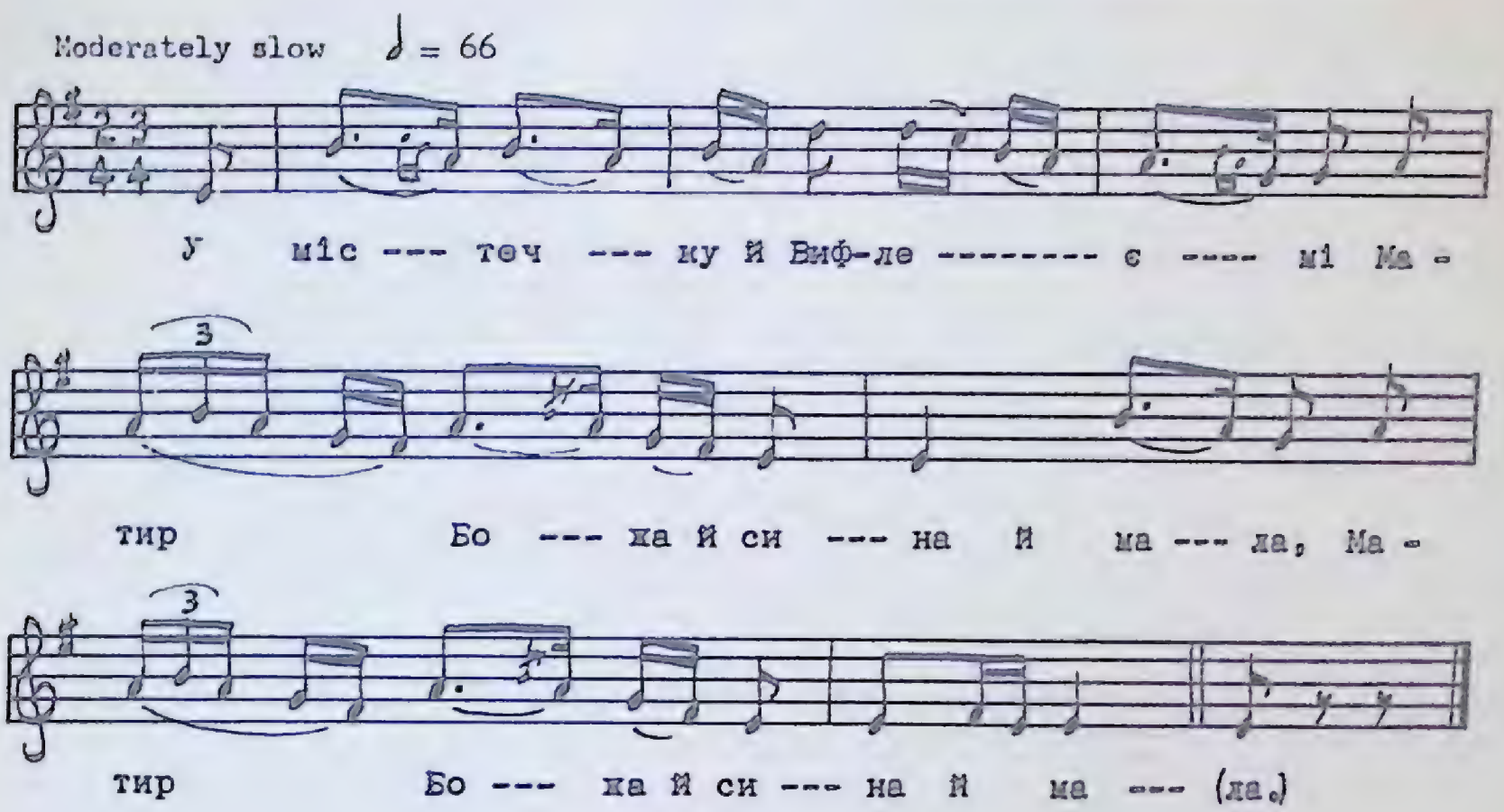
[The above six couplets are repeated except that "They named Him Saint Paul" replaces "They named Him Saint Peter." Then, the first four couplets are repeated and followed by the following two couplets]:

They named Him Jesus Christ.
The Mother of God liked it;

She bathed and swaddled Him
And laid Him in the Lord's manger.

II. C. 2

Sung by Mr. and Mrs. Alexander Kohut,
Calder, Saskatchewan, 1964.



NOTE: The singers consistently omit the last syllable of each verse which actually ends on the penultimate 'E'. The last syllable 'la' was added to complete the text. The singers also use this ornate Aeolian melody for a mummers song (text no. III.2). [K.P.]

У містечку й Вифлеємі
Матир Божа сина й мала. (2)

Матир Божа й сина мала,
В пилини го повивала. (2)

Й у пилини й уповила
Тай на престол положила. (2)

Тай на престол положила,
Сріблі книги й обложила. (2)

Сріблі книги й обложила
Й усіх святіх запросила. (2)

Ой зішлися всі святії,
Взяли книги золотії. (2)

Як зачали в них читати
Яже ж на мя би му дати. (2)

Дали єму святий Петро,
Матир Божа й не злюбила. (2)

Матир Божа й не злюбила,
Від пристола й відступила. (2)

Від пристола й відступила,
Вся ся й земля й засмутила.[1] (2)

У містечку Вифлеємі
Матир Божа й сина мала. (2)

Матир Божа й сина мала,
Пилинами вповивала. (2)

Й у пилини й вповивала,
Тай на престол положила. (2)

Тай на престол положила,
Сріблі книги й обложила. (2)

Сріблі книги й обложила,
Всіх святії запросила. (2)

Як зачали в них читати,
Яке ж на мя би му дати. (2)

Дали єму Ісус Христос,
Матир Божа й се злюбила. (2)

Матир Божа й се злюбила,
До престола приступила. (2)

До престола приступила,
Вся ся й земля звеселила. (2)

Радуйтися й усі люди,
Ісус Христос з нами буде; (2)

Радуйтеся християни,
Ісус Христос межи нами! (2)

---

[1] Ця перша частина колядки тут повторюється; замітсь „Дали єму святий Петро" співається „Дали єму на мя Павло".

Translation:

In Bethlehem town
The Mother of God bore a Son. (2)

The Mother of God bore a Son
And wrapped Him in swaddling clothes. (2)

She wrapped Him in swaddling clothes
And placed Him on the altar. (2)

She placed Him on the altar
And opened up the books of silver. (2)

She opened up the books of silver
And summoned all the saints. (2)

All the saints gathered together
And took up the books of gold. (2)

They began to read in them
To see what name He should be given. (2)

They named Him Saint Peter;
The Mother of God didn't like it. (2)

The Mother of God didn't like it,
And she stepped away from the altar. (2)

She stepped away from the altar
And the whole world was saddened. (2)

[All the above couplets are repeated except that "They named Him Saint Paul" replaces "They named Him Saint Peter." Then, the first seven couplets are repeated a second time (in the actual live recording the informants omitted the sixth stanza); and the following couplets are sung]:

They named Him Jesus Christ.
The Mother of God liked this name. (2)

The Mother of God liked this name
And stepped up to the altar. (2)

She stepped up to the altar
And the whole world was gladdened. (2)

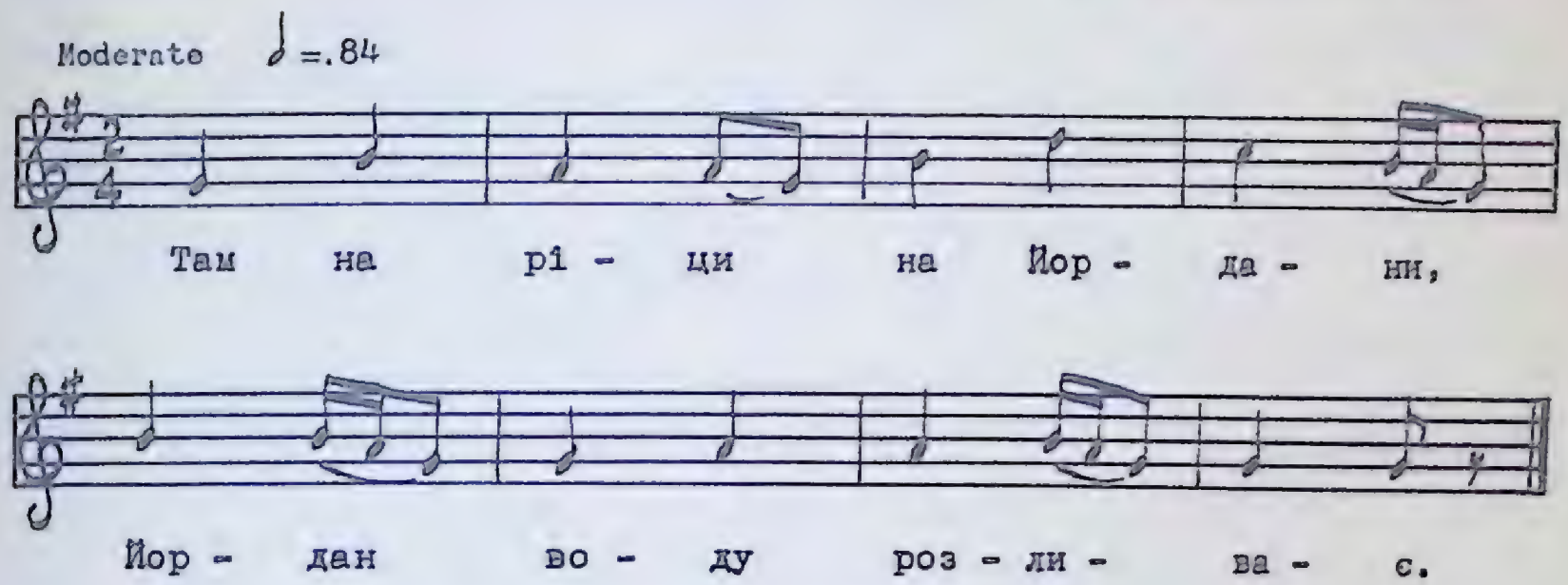
Rejoice all peoples,
For Jesus Christ shall be with us! (2)

Rejoice, O Christians,
For Jesus Christ is among us! (2)

The altar and the books of gold and silver in this text are all part of the attempt to depict the baptism of the Holy Babe in keeping with the usual proper church ritual and procedures for christenings.

II. C. 3

Sung by Mrs. Joe Chicilo,
Rama, Saskatchewan, 1964.



Там на ріци на Йордани,
Йордан воду розливає.

Йордан воду розливає,
Причиста Діва сина купає.

Причиста Діва сина купає,
Щерчиками розмовляє:

— Ой черчики, васильчики,
Охристіть ми сина мого.

Вохристіть ми сина мого,
Сина мого єдиного.

Вони взяли не христили,
Но на пристіл положили.

Стали вони си гадати,
Яке би му імня дати.

Яке дати, таке дати,
Хіба єго Павлом назвати.

Причиста си не злюбила,
Від пристола відступила.

Стали вони знов гадати,
Яке би му імня дати.

Яке дати, таке дати,
Хіба єго Петром назвати.

Причиста си не злюбила,
Від престола відступила.

Стали вони знов гадати,
Як би му імня дати.

Яке дати, таке дати,
Хіба єго Христом назвати.

Причиста си полюбила,
До пристола приступила,

До пристола приступила,
І гарненько притулила:

— Ой сину ж мій возлюблений,
Будуть муки незмірені,

Будуть муки, будуть тяжкі,
За всі грішні христіяни.

Як жидове сь довідали,
Всі жидове ся спішали.

Всі жидови ся спішали,
Щоби Христа всі спіймали.

Прийшли жиди до Марії:
— Ой ти Діво, ти Маріо,

Ой ти Діво, ти Маріо,
Дай нам Христа, нам невірним!

— Нігде ж я го не дівала,
Всі єго люди пізнавали,

Пізнавали і ходили,
Всії Христа полюбили.

Translation:

There at the River Jordan
The Jordan overflows its banks.

Where the Jordan overflows its banks,
There the Blessed Virgin bathes her Son.

The Blessed Virgin bathes her Son
And converses with some monks.

"O you dear Basilian monks,
Christen my Son for me!

"Christen my Son for me,
My one and only Son!"

They took Him, didn't christen Him
But placed Him on the altar.

They began to ponder
What name to give Him.

What name to give Him—
Perhaps He should be named Paul.

The Virgin didn't like it
And drew back from the altar.

They began again to ponder
What name He should be given.

What name He should be given—
Perhaps He should be called Peter.

The Virgin didn't like it
And drew back from the altar.

They began again to ponder
What name to give Him.

What name to give Him—
Perhaps He should be named Christ.

The Virgin liked it
And approached the altar.

She approached the altar
And tenderly embraced the Babe.

"O my beloved Son!
You shall suffer untold trials;

"You shall suffer most trying hardships
For all the sinful Christians."

When the Jews found out
All the Jews hurried [after Him in pursuit].

All the Jews hastened
To capture Christ.

The Jews came to Mary:
"O you Virgin Mary,

"O you Virgin Mary,
Give Christ to us unbelievers!"

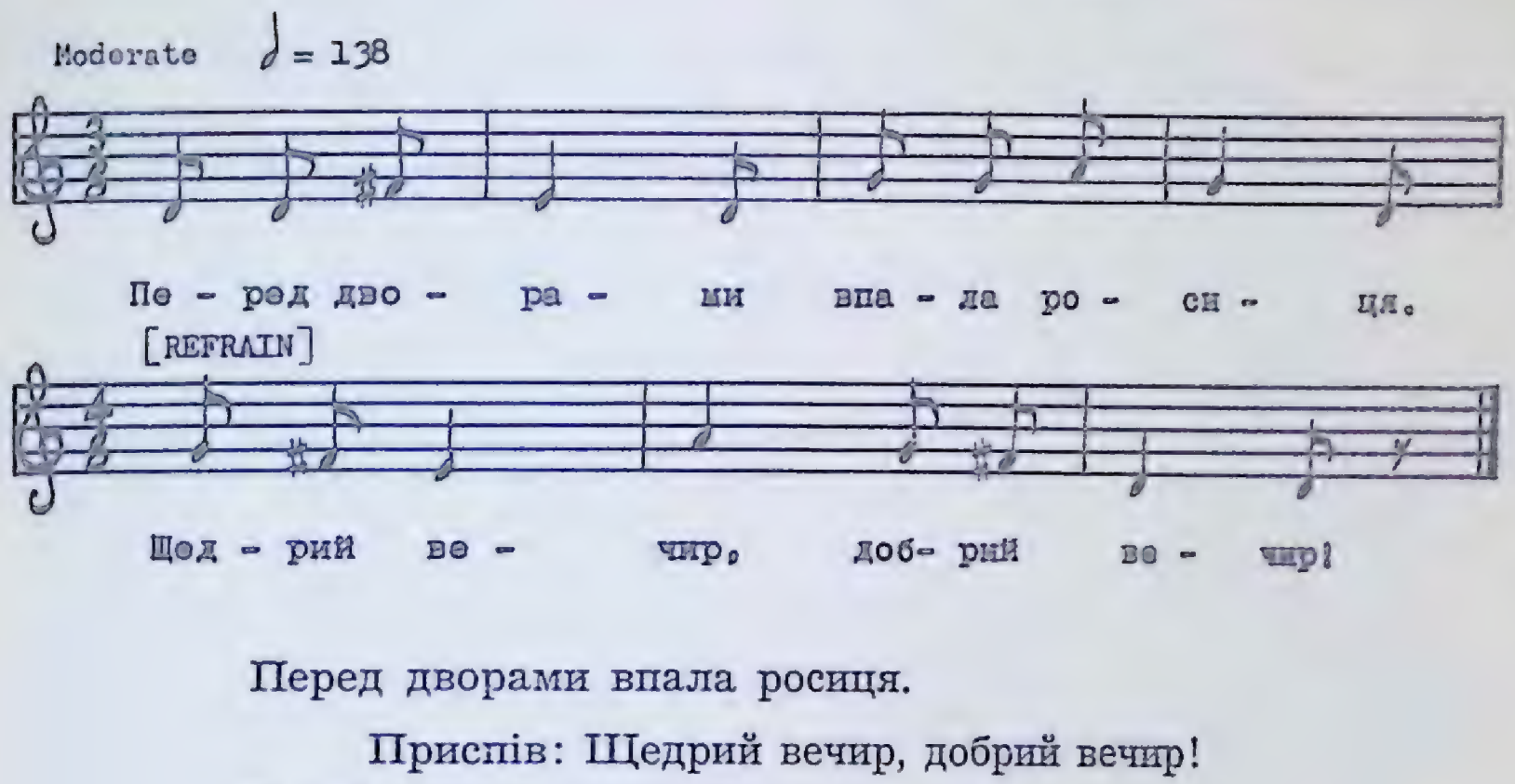
"I haven't hidden Him anywhere—
All people know of Him.

"They know and come to Him!
All have come to love Christ!"

In other variants of this and the preceding two carols the name of Saint John the Baptist is often suggested, instead of or in addition to Peter and Paul, as a possible name for the Holy Babe. The second part of this text alludes to the 'flight into Egypt,' the subject of three religious carols in this collection.

II. D. 1

Sung by Mr. Nykolaj Semotiuk,
Vegreville, Alberta, 1965.



Перед дворами впала росиця.

Приспів: Щедрий вечир, добрий вечир!

З тої росиці стала кирниця. (2)
В тій кирници Христос купався,
Христос купався, в трави ховався.

— Причиста Діва, дес Христа діла?
— Занеслам єго в шувкові трави.
— Трави косити, Христа шукати!
Трави скосили, Христа не найшли.

— Причиста Діва, дес Христа діла?
— Занеслам єго в високі гори.
— Гори копати, Христа шукати!
Гори скопали, Христа не найшли.

— Причиста Діва, дес Христа діла?
— Занеслам єго в пустії ліси.
— Ліси рубати, Христа шукати!
Ліси зрубали, Христа не найшли.

— Причиста Діва, дес Христа діла?
— Занеслам єго в глубокі мори.
— Мори спускати, Христа шукати!
Мори спустили, Христа не найшли.

Мори зіграло, жидів забрало!
Де білий камінь, там жидам амінь.

Translation:

Before all the houses the dew had settled.
O bountiful eve, kind eve!
[This brief refrain, "O bountiful eve, kind eve!", follows each of the following lines.]
And from that dew there formed a spring. (2)
And in that spring Christ did bathe.
After Christ bathed He hid in the [tall] grasses.

"O Blessed Virgin, where did you hide Christ?"
"I have hidden Him in the silken grasses!"
"We'll cut down the grasses and search for Christ!"
They cut down the grasses but did not find Christ.

"O Blessed Virgin, where did you hide Christ?"
"I have hidden Him in the high mountains."
"We'll dig up the mountains and search for Christ."
They dug up the mountains but did not find Christ.

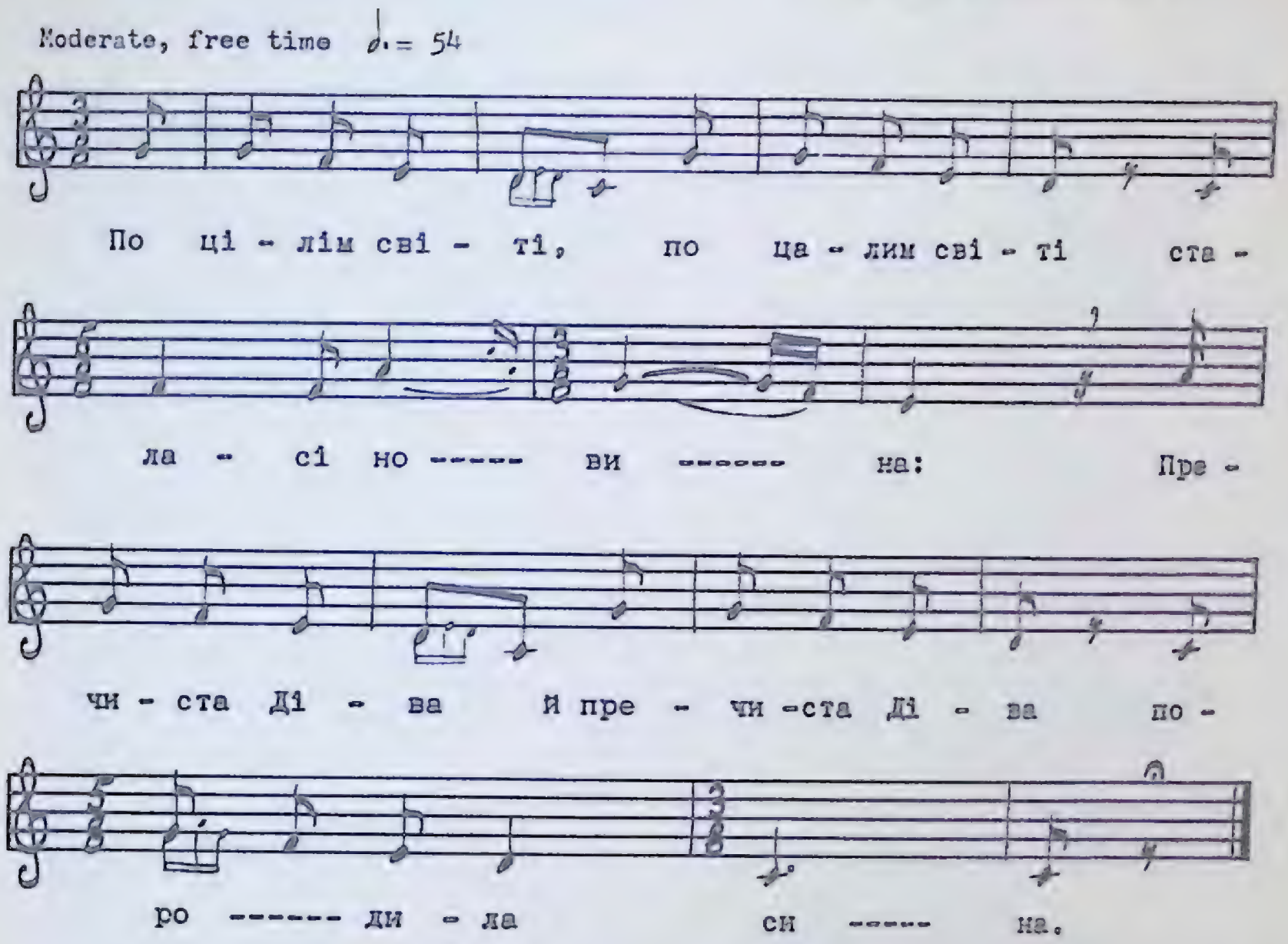
"O Blessed Virgin, where did you hide Christ?"
I have hidden Him in the wild forests."
"We shall fell the forests to find Christ."
They felled the forests but did not find Christ.

"O Blessed Virgin, where did you hide Christ?"
"I have hidden Him in the deep seas."
"We shall drain the seas and find Christ."

They drained the seas but did not find Christ.
The seas became turbulent and took away the Jews,
And where the white rock is—there death came to the Jews.

II. D. 2

Sung by Mrs. Dmytro Shelestynsky,
Gladstone, Manitoba, 1963.



По цілім світі, по цалим світі сталасі новина:
Пречиста Діва й пречиста Діва породила сина.

Як породила, як породила, в пелени вповила,
В зелене сінце, в зелене сінце єго положила.

Як сі жидови, як всі жидови, як сі довідали,
За Сусом Христом, за маткоу Божоу по всюди шукали.

А Йосиф старий, а Йосиф старий Марію спіймає,
Аж до Ягипту, йаж до Ягипту з Христом утікає.

Тікала вона, тікала ж вона церез чисте поле,
А там ґосподар, а там ґосподар на пшиничку оре:

— Помагай, Боже, помагай, Боже, су нивку орати!
— Нинькі виориш, нинькі засієш, завтра будеш жати.

Як сі жидови, як сі жидови, як сі довідали,
За Сусом Христом, за Маткоу Божоу йа в погоні гнали:

— Дзін добрий, ґаздо, дзін добрий, ґаздо, пшениченьку жати;
Ци не йшла суда, ци не йшла суда та Божая мати?

— Ой ішла ішла, ой ішла ішла, буйний вітер віяв,
Йа як я цесу, ой як я цесу пшениченьку сіяв.

Стали жидови, стали жидови як суха билина.
Ол цуд їм сі став, ой цуд їм сі став від Божого сина.

Нехай же Ерод, нехай же Ерод вічно погибає,
Наш цар рожденний, наш цар рожденний всіх нас потішає.

А ми гой нині, а ми гой нині мило веселімся,
Рожденству єго, рожденству єго низко поклонімся!

Translation:

Throughout the whole world a wondrous tiding spread:
The Blessed Virgin gave birth to a Son.

When she bore Him she wrapped Him in swaddling clothes
And laid Him down in the green hay.

When all the Jews learned of this
They began to hunt for Jesus Christ and for the Mother of God.

The elderly Joseph took Mary
And together with Christ they fled to Egypt.

She was fleeing through the wide fields
And there a peasant was ploughing his field for wheat.

"Help me, O God, to plough up this field!"
"Today you'll finish ploughing and sowing and tomorrow you'll harvest!"

All the Jews who had learned of Christ
Were meanwhile in pursuit of Jesus Christ and the Mother of God.

"Good day, O Master! It's a good day for harvesting!
Did you not see the Mother of God coming this way?"

"Yes, she came by when a wild wind was blowing
And I was sowing this wheat."

The Jews became stunned like dry stalks,
And the Son of God punished them in a just manner.

May Herod perish forever—
For our newly born Tsar gladdens us all!

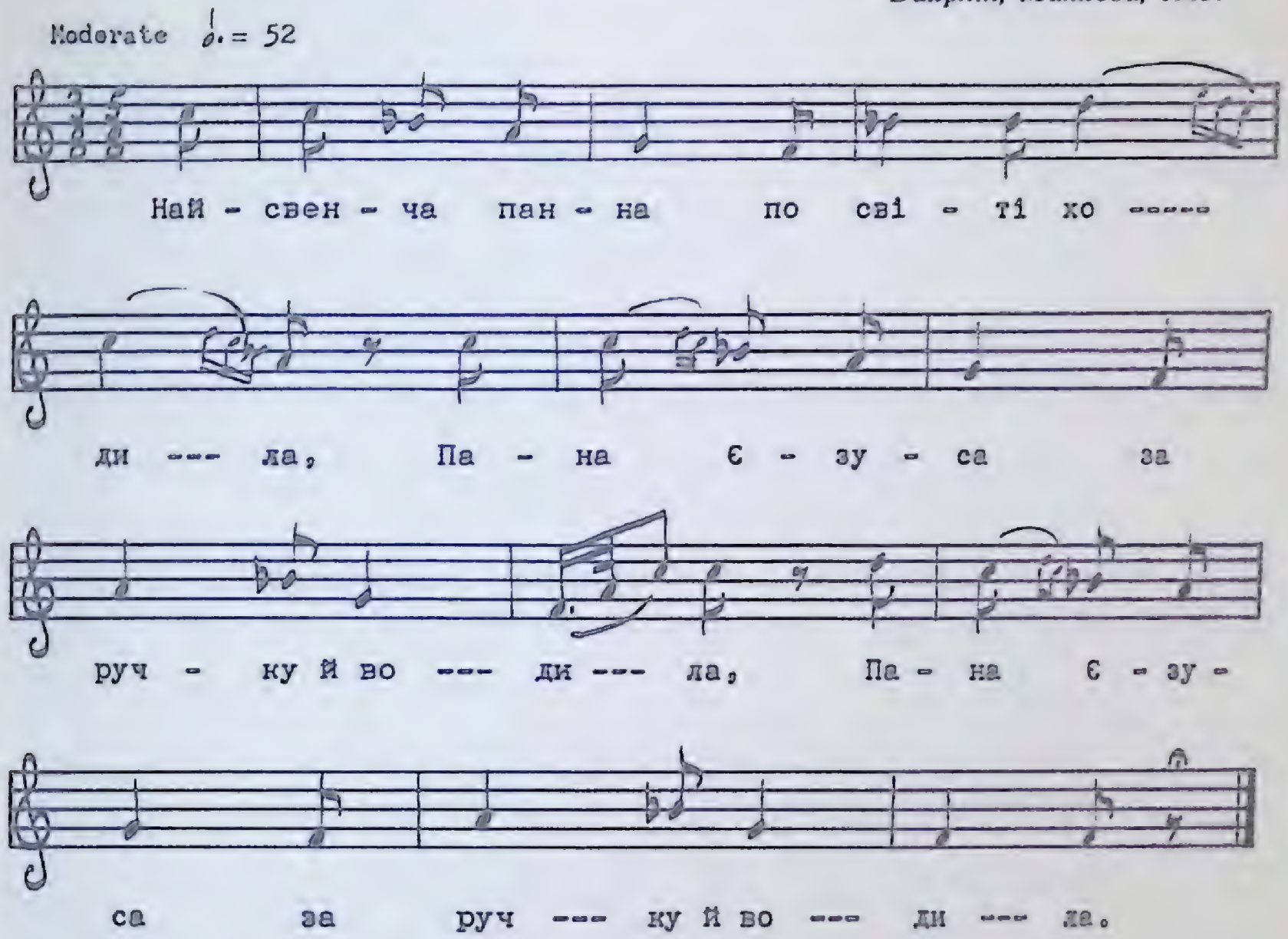
And let us take pleasure today and make merry,
And let us honour His birth with reverence.

The point here is that, in effect, the evil pursuers have been outwitted by circumstances about which they have no knowledge. They actually meet up with the peasant *the day after* the Virgin spoke her prophetic words to him; however, since he declares that he saw her when he was sowing his wheat, the pursuers assume that she passed by the farmer's field several months earlier! Completely uninformed about the peasant's miraculous harvest, the Jews are obviously baffled and dumbfounded by the whole situation.

Mrs. Mytro Mychajlyk

II. D. 3

Sung by Mrs. Mytro Mychajlyk,
Dauphin, Manitoba, 1963.



Найсвенча панна по світі ходила,
Пана Єзуса за ручку й водила. (2)

Привела єго до міста славного,
Здибала ж вона хлопка й молодого. (2)

— Ой хлопку, хлопку, хлопку ремісничку,
Переночуй ня в своїм будиночку! (2)

— Не буду я тя в себе й ночувати,
Не будеш в мене нічліг спокій мати. (2)

Озму ж я тебе до свої стодоли,
Там будеш мати нічліг преспакойні. (2)

Вийшов ґосподар до свої худоби,
Над єго шопу ясна зора зішла. (2)

— Ой коб я був знав, шо то матір Божа,
Був би я си ляг з дітьми під порогом,
А матир Божа в лушку з паном Богом. (2)

Translation:

The most holy Virgin was wandering through the world
And leading the Master, Jesus, by the hand. (2)

She brought Him to a glorious city
And met up with a young fellow. (2)

"O young man, you're a [well-to-do] tradesman—
Let me spend the night in your dwelling." (2)

"I'll not have you spend the night in my house,
For you'll find the noise too disturbing. (2)

"I'll take you to my barn instead;
There you'll spend a peaceful night." (2)

This master went out to tend his cattle
When he beheld a bright star o'er his barn! (2)

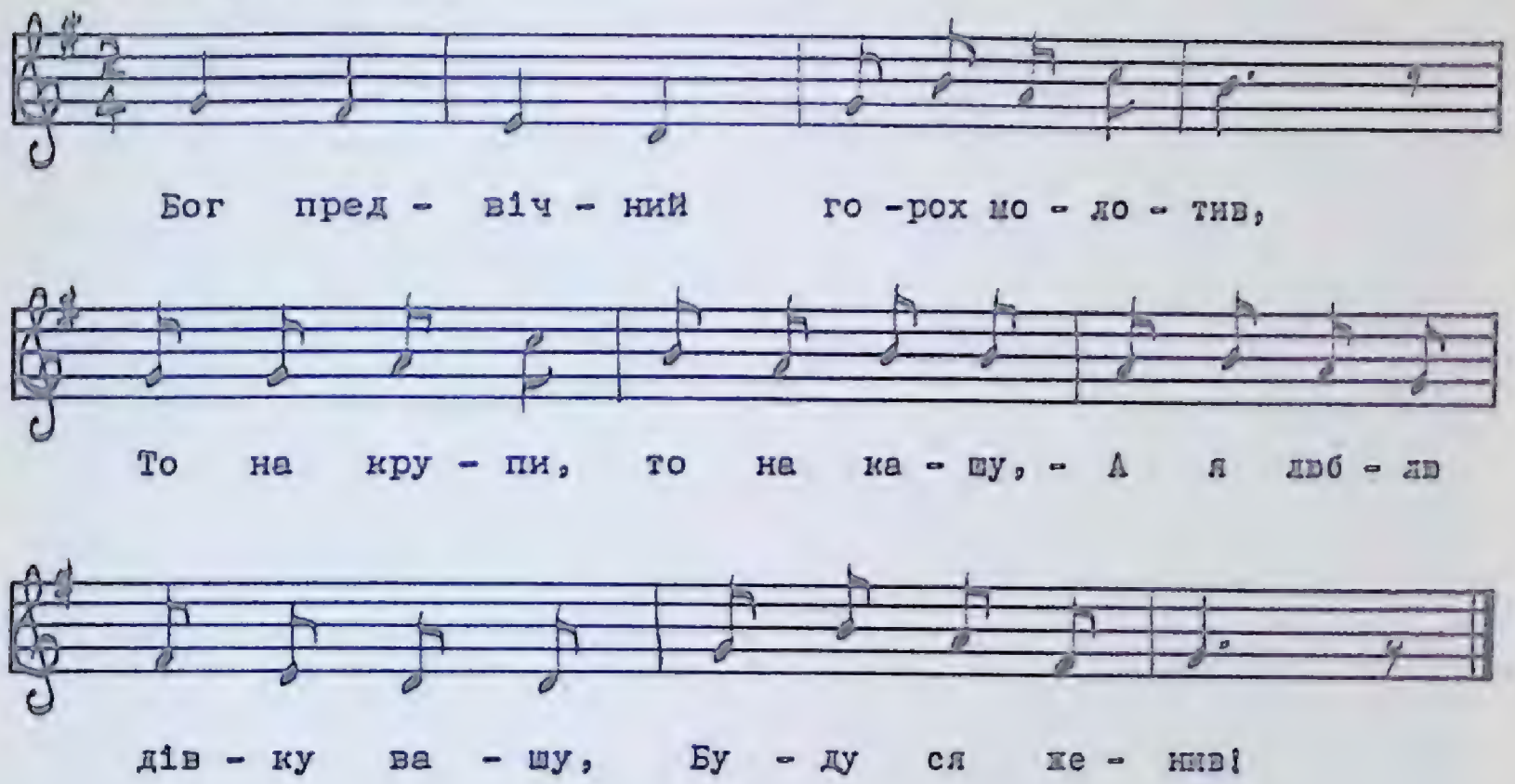
"O had I known that this was the Mother of God,
I would have taken my children and slept outside
And let the Mother of God and the Lord God use my bed." (2)

A most unique feature in this legendary episode is the realistic characterization of the selfish city tradesman who makes an excuse in an effort to avoid any personal discomfort that may result from putting up strangers for the night. The story is a reflection of a general negative attitude that many rural folk societies have against the townsman, and it serves to help justify the Ukrainian custom of welcoming any stranger into one's home—'as though he were God Himself.'

II. E. 1

Sung by Mr. Tony Myk,
Ashville, Manitoba, 1963.

Moderately fast ♪ = 92



Бог предвічний горох молотив,
То на крупи, то на кашу, —
А я люблю дівку вашу,
Буду ся женив!

Translation:

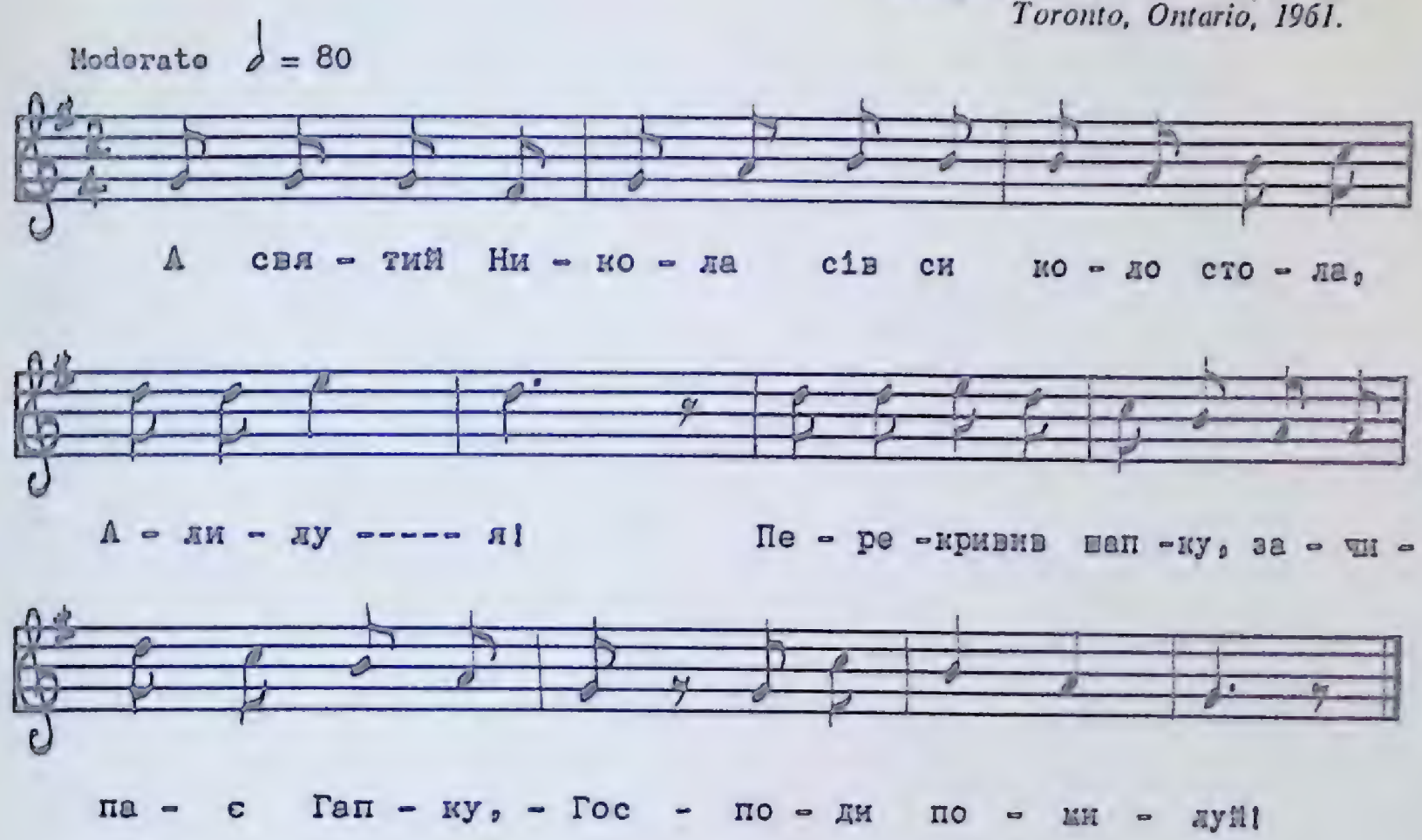
God eternal was thrashing peas—
Some for grits, some for groats—
I sure love your young daughter:
I think I'll marry her!

This brief and seemingly nonsensical ditty is, in effect, a parody of item no. II.A.1. It has the same melody, and the first two words indicate that an old, beloved carol is about to be sung. This expectation, however, is quickly frustrated by the menial task being performed by God followed by a sudden devilish intrusion of a courting motif! It is not surprising that Soviet folklore scholars have been especially adept at amassing and publishing similar parodies of Ukrainian religious carols (*see*, for example, Dej 1955: 499–510).

Mr. Tony Myk

II. E. 2

Sung by Mr. Nicholas Klymasz,
Toronto, Ontario, 1961.



А святий Никола сів си коло стола, Алилуя!
Перекривив шапку, зачіпає Гапку, —
Господи помилуй!

А премудра Зося спекла си порося, Алилуя!
Ще Христа не здріла, вже порося зїла —
Господи помилуй!

Translation:

Saint Nicholas sat down at the table, Hallelujah!
He cocked his hat and flirted with the maiden Hapka—
O may God forgive!

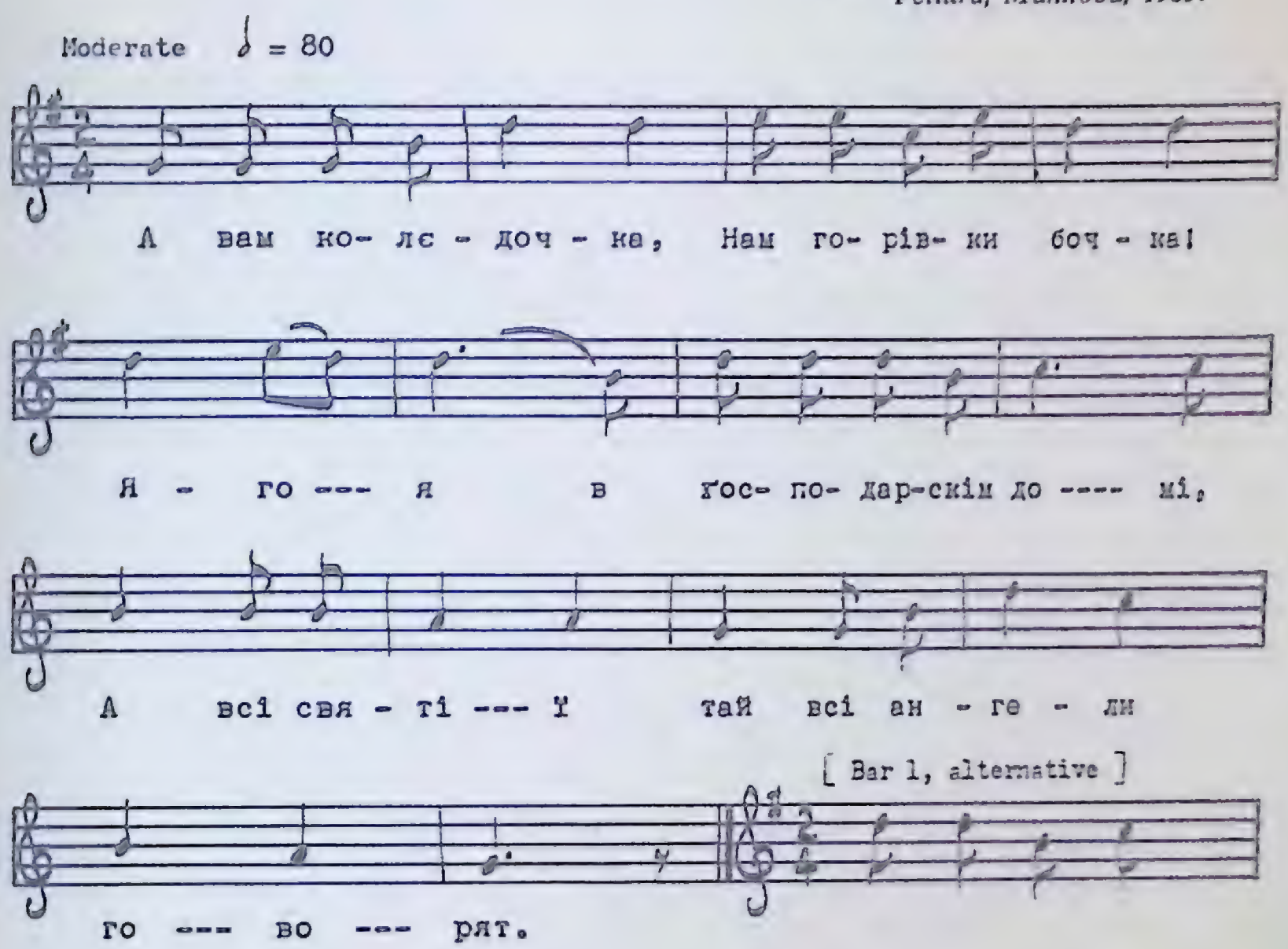
Clever little Zosja baked herself a piglet, Hallelujah!
She ate the piglet all up before Christmas had even arrived!—
May the Lord forgive!

The following features in this text are the most important springs for hilarity: the flirtatious and human-like behaviour of an important saint in stanza one; the half-starved Zosja who, in the second stanza, is no longer able to endure the prescribed pre-Christmas fasting while preparing all the various appropriate holiday delicacies at the same time (her predicament was undoubtedly shared by countless others!); and, finally, the tongue-in-cheek implications of begging the Lord's forgiveness.

A group of Ukrainian carollers, Winnipeg, ca. 1942

II. E. 3

Sung by Mr. William Storozuk,
Petlura, Manitoba, 1963.



А вам колєдочка,
Нам горівки бочка!
Я-го-я в ґосподарскім домі,
А всі святії тай всі ангели говорят.

Бочка не бочка,
Хоть конивочка!
Я-го-я . . . . і т. д.

А з того смішку
Хоть по кілішку!
Я-го-я . . . . і т. д.

Translation:

For you—this carol,
For us—a barrel of whisky!
I-yay-I am in this host's home,
While all the saints and all the angels speak [:]

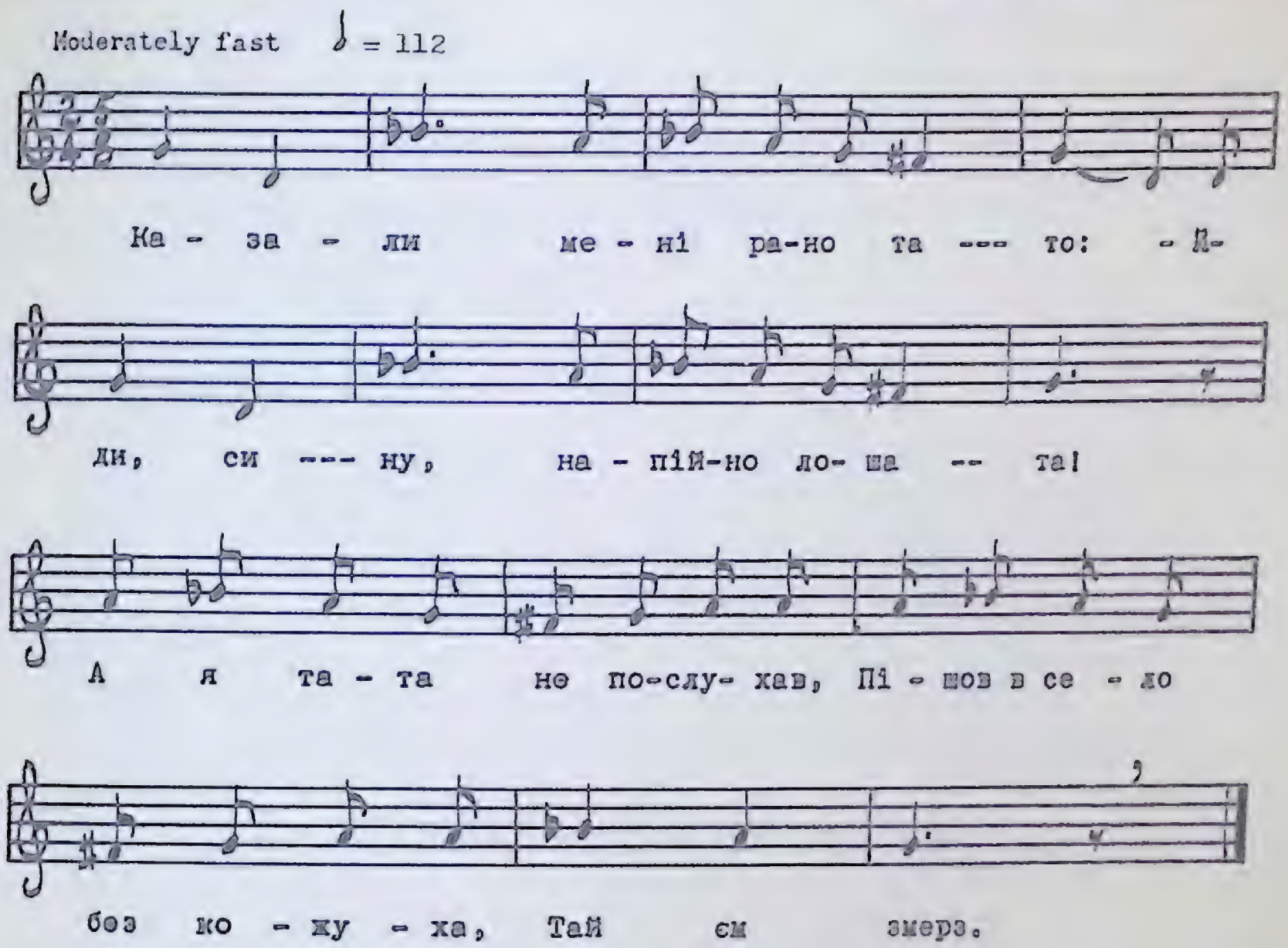
If not a barrel full
Then at least a keg full!
I-yay-I am in this host's home,
While all the saints and all the angels speak [:]

In return for all this entertainment
Give us at least a glassful!
I-yay-I am in this host's home,
While all the saints and all the angels speak!

This is a saucy drinking ditty in which the singer(s) is (are) fully convinced that the various religious entities such as saints and angels support his (their) request for some whisky. An effective comic device is the reduction of the original request for a "barrel" to a "keg" in the second stanza, and from a "keg" to a "glassful" in the third stanza.

II. E. 4

Sung by Mr. Oleksa Michaluk,
Dauphin, Manitoba, 1963.



Казали мені рано тато:
— Йди, сину, напій-но лошата!
А я тата не послухав,
Пішов в село без кожуха,
Тай єм змерз.

Прибіг я й до Панька до хати,
Зачився всюди розглєдати.
Став коло пєца сьи гріти,
В хаті були самі діти —
Всі малі.

У пєцу пироги кипіли,
Мої ся й очі придивили.
Я ся до них присував,
По єдному витягав,
Тай всі з'їв.

Тає щей на тім сє не стало —
Поліз я й на гору по сало.
Ледво сало я дістав,
Високо з драбини впав —
Потовкся.

В коморі у темнім куточку
Стояли крупи у мішочку,
Бо казали батьки наші,
Що до сала треба каші —
Тай я взяв.

Тікав я з краденим надбором,
Йа ту пси загавкали хором.
Я став клясти всєм псам маму,
Зашпортався тай впав в яму —
Злапався.

Як мене на землю простерли,
То з мене міском шкіру дерли . . . .

Translation:

Father told me early today,
"Go and water the horses!"
But I didn't listen to father.
I went into town without a coat—
And I froze!

I ran up to Pan'ko's house
And started to look around everywhere.
I began to warm myself by the oven.
In the house there were only children about—
All of them small.

There were some dumplings cooking in the oven—
My eyes gazed at them!
I began to draw nearer to them—
I took them out one-by-one
And ate them all!

And that wasn't the end of it!
I climbed up [to the loft or rafters] for a hunk of pork fat.
I had almost reached it
When I fell off the ladder
And bruised myself badly.

In the pantry in a dark corner
Stood a sack of grits.
My father always said
That one needs grits with pork fat—
So I took the sack!

I ran off with my stolen goods,
But then the dogs began to bark in a chorus!
I began to curse all dogs' mothers
And tripped and fell into a hole—
But I caught myself in time.

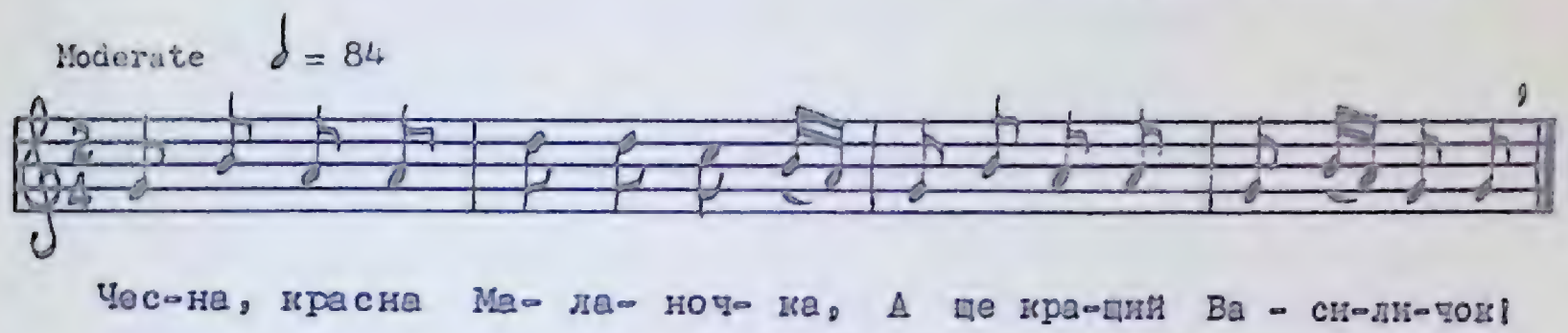
They finally laid me out on the ground
And began to tear the hide off of me. . . .

This particular composition is, in effect, a parody on the religious carol corpus. The singer has been able to present this account of a humorous personal experience utilizing the productive and—to the ear of the Ukrainian—familiar five-line stanzaic pattern characteristic of many contemporary popular religious carols (*see*, for example, text nos. II.A.4, II.A.5, and II.B.4). It is, then, the mould into which the content has been cast that has been transformed into a comic device. And it is the form rather than the content that identifies this text as an item belonging to the winter folk-song cycle.

Rev. Yvan Kowalchuk

III. 1

Sung by Mrs. Orest Duchak,
Gilbert Plains, Manitoba, 1963.



Чесна, красна Маланочка,
А ще кращий Василичок!

Ой ченчику Васильчику,
Де ти їдеш гостиночку —

Де ти їдеш гостиночку —
Озьми нашу Маланочку!

Вона тобі не затєжит,
Коника ти не надсадит.

Вона лигонька як горстонька,
Така тоненька як колопенька.

* * *

Пасла Маланка качур і качку
Над рівненькім мачку-мачку.

Качур злетів тай полетів,
За сине море аж залетів.

Заків вона го відшукала,
Сім пар чобіт відтоптала.

Заків вона го напоїла,
Сім пар чобіт зогноїла.

* * *

Наша Маланка Дністром брила,
Тонкий фартух замочила.

Повій вітре по ліщині,
Висуши фартух на дівчині!

Повій вітре по болоті,
Вісуши фартух йа в золоті!

Повій вітре хоть сяк, хоть так,
Висуши фартух як мак, як мак!

Повій вітре по березоці,
Висуши фартух на Маланоці!

Наша Маланка ніц не дбає,
За хлопцєми заглєдає.

Наша Маланка не журитсє,
На порозі джунджуритсє.

* * *

Наша Маланка ґосподинє.
Як помастит так помиє.

Миски, горшки під лавою,
Та заросли муравою.

* * *

Ой за горами, за долинами
Пила Маланка мід з козаками.

Ой як вона їла, пила,
Коло комина попідводила.

* * *

Гей гела, гела білії гуси,
Не кулакіте воду Ганусі! (2)

Най си Ганусє воду набере,
Най си Ганусє фусти попере! (2)

* * *

Пустіть нас до хати, будем плєсати,
На дворі мороз, стояти не мож! (2)

Ой плєшу, плєшу, знаю до кого,
Даст ми дівчина півзолотого! (2)

Ой давай, давай як маєш дати,
Не маєш дати, вигони з хати! (2)

Translation:

Our Malanka is beautiful and virtuous,
But Basil is nicer still.

O gay Basil!
Whither are you riding, dear friend?

Whither are you riding, dear friend?—
Take our Malanka along!

She'll not be too heavy for you,
She'll not overstrain the horse.

For she is as light as a bundle
And as thin as flax.

* * *

Malanka was once tending a drake and a duck
Over where the poppies grow.

The drake flew up and away—
Beyond the blue sea flew he!

By the time Malanka found him
She had worn out seven pairs of boots!

By the time she finished watering him
Another seven pairs of boots had rotted away!

* * *

Our Malanka was wading in the Dniester River
And got her fine apron all wet!

Blow, O wind, at the hazel nut tree
And also dry the apron for our maiden!

Blow, O wind, o'er all the mud
And dry the apron of gold!

Blow, O wind, this way and that,
And dry the apron as you do the poppy seeds!

Blow, O wind, through the birch tree
And dry the apron on our Malanka!

But our Malanka worries not about this—
She only looks around for the boys.

Our Malanka has no cares—
She sits on the threshold and makes eyes at them all!

* * *

Our Malanka is such a housekeeper—
When she dirties the dishes she 'cleans' them immediately!

The bowls and cups lie under the bench
And have grown over with moss!

* * *

Beyond the mountains, beyond the valleys,
There was Malanka drinking mead with the kozaks.

She was eating and drinking
And flirting with them by the chimney!

* * *

O you, white geese,
Do not muddy the water for Hanusja! (2)

Let Hanusja draw the water!
Let Hanusja wash the linen! (2)

* * *

Let us come into the house! We'll sing and dance!
It's freezing outside and we can't stand out here! (2)

I know for whom I'm going to sing and dance—
The maiden will give me a gold coin! (2)

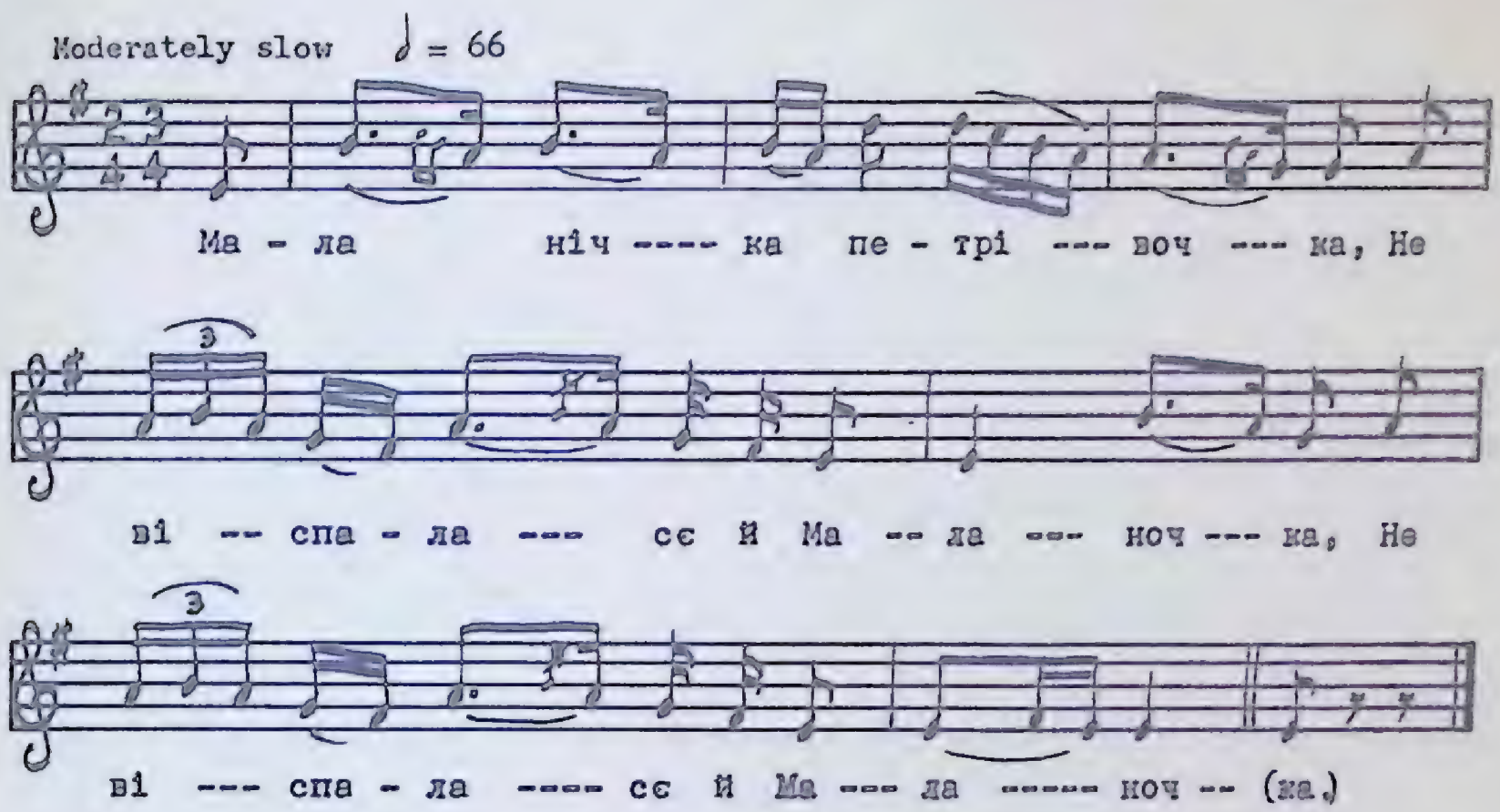
Give, give, if you've something to give!
If you've nothing to give, then chase us out of the house! (2)

This text constantly wavers back and forth between two contrastive poles. On the one hand, the mummers attempt to introduce their Malanka as though she were a genuine and real personage. Various biographical and descriptive details are offered as corroboratory evidence: she is beautiful and virtuous; she looks after the house and tends the animals; and she is especially fond of the opposite sex. All this evidence, however, is ridiculed rather than supported by subsequent details in the song and, very often, by the appearance of the fake Malanka herself.

The two couplets devoted to Hanusja refer to the young maiden living in the house, on whom the mummers are about to call at this particular time. Malanka's flirtations with the kozaks "by the chimney" have an erotic significance since the "chimney" refers to the huge central oven, often constructed in such a way that it provided ample bedding space.

III. 2

Sung by Mr. and Mrs. Alexander Kohut,
Calder, Saskatchewan, 1964.



NOTE: The last syllable 'ka' (omitted by the singers on the repetition) has been added to complete the text. All the remaining verses end on the penultimate 'E'. The singers use this ornate Aeolian melody for a religious carol (item no. II.C.2). [K.P.]

Мала нічка петрівочка —
Не віспаласє й Маланочка. (2)

Шовки пряла й кіндри ткала,
До неничка й посилала. (2)

— Не мої шовки, не мої кіндри,
Не моя дочка й Маланочка. (2)

Мала нічка петрівочка —
Не віспаласє й Маланочка. (2)

Шовки пряла й кіндри ткала,
До мамочки відсилала. (2)

— Не мої шовки, не мої кіндри ,
Не моя дочка й Маланочка. (2)

Мала нічка петрівочка —
Не віспаласє й Маланочка. (2)

Шовки пряла й кіндри ткала,
До милого й посилала. (2)

— Ой мої шовки, ой мої кіндри ,
Ой моя мила, Маланочка! (2)

* * *

Ой Іване, Їваночку,
Прийми до хати Маланочку! (2)

Наша Маланка подністрянка,
В Дністрі була, ноги мила,
Тонкий фартух замочила. (2)

Повій вітре буйнисенький,
Вісуши фартух тонисенький. (2)

Наша Маланка тай ґосподиня,
Як замете так помиє. (2)

Поскладає під лавицу,
Там заросте й муравицу. (2)

Translation:

The nights are short during *Petrivka*,
And Malanka didn't have enough sleep. (2)

She was spinning silks and weaving ribbons,
And these she sent to her father. (2)

"These aren't my silks, these aren't my ribbons,
Nor is Malanka my daughter!" (2)

[The above three couplets are repeated except that "her father" is replaced by "her mother." Then, the first two couplets are repeated except that the silks and ribbons are sent to "her beloved." This is then followed by the following couplet]:

"O silks of mine! O ribbons of mine!
O my beloved Malanka!" (2)

* * *

O Ivan, dear Ivan,
Let Malanka come into the house! (2)

Our Malanka is from the Dniester River region;
She was in the river washing her feet
And got her apron wet! (2)

O wild wind, blow
And dry the fine apron! (2)

Our Malanka is a fine housekeeper;
Her sweeping is as good as her dishwashing. (2)

She piles it all up under a bench
And there it gets covered with moss! (2)

Of the two parts that constitute this mummers' song about Malanka, it is the first segment that is especially interesting. The courting function of mumming in the Ukrainian folk community is reflected in this text by an attempt to incorporate certain features that are not ordinarily found in traditional Malanka songs (*see* text nos. III.1, III.4, and III.5); such devices as a slot-system in the compositional structure along with the 'climax of relatives' (*see* text and notes under item no. I.B.1), from the purist's point of view, do not belong here.

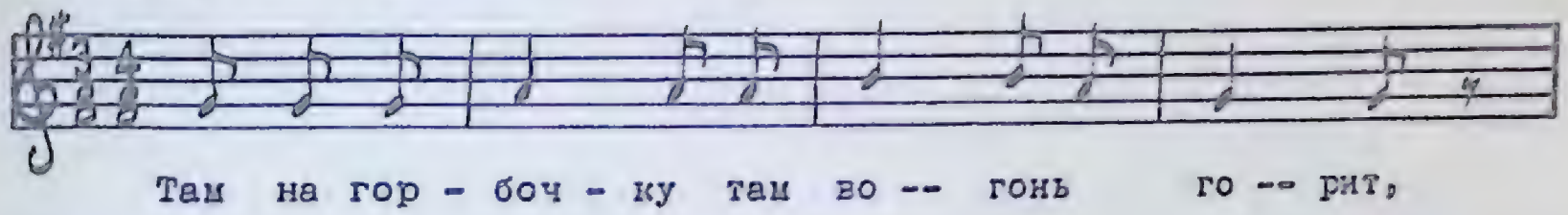
Petrivka, in the first line of the text, is a folk Ukrainian term used to designate the fasting period from June 6th to July 11th, before the feast of Saint Peter and Saint Paul on July 12th (old style).

The ceremonial feast on Christmas Eve begins with *kutja*, a special dish made with boiled wheat, poppy seed, and honey. The oldest in the household tosses a spoonful at the ceiling; if the *kutja* sticks fast to the ceiling it is believed that the bees will keep to the hives on the farm during the coming season and, hence, an abundance of honey is assured.

III. 3

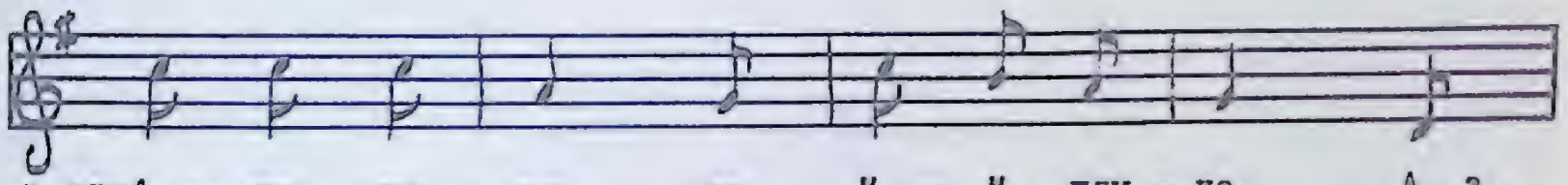
Sung by Mrs. Nastja Masiowsky,
Fork River, Manitoba, 1964.

Moderately fast ♩. = 72



Там на гор - боч - ку там во -- гонь го -- рит,

Там дів - чи --- на пи- ро -- ги ва -- рит. А



з стрі -- хи ти - че на Ї - Ї пли - че, А з

но - са кап -- тит, пи - ро - ги мас -- тит!

NOTE: Singers often grope for the pitch and metre at the beginning of songs. If this song had had more verses, the singer would probably have established a triple metre throughout. The bar 4/8 time would then be sung in 3/8. [K.P.]

Там на горбочку там вогонь горит
Там дівчина пироги варит.
А з стріхи тиче на її пличе,
А з носа каптит, пироги мастит!

Translation:

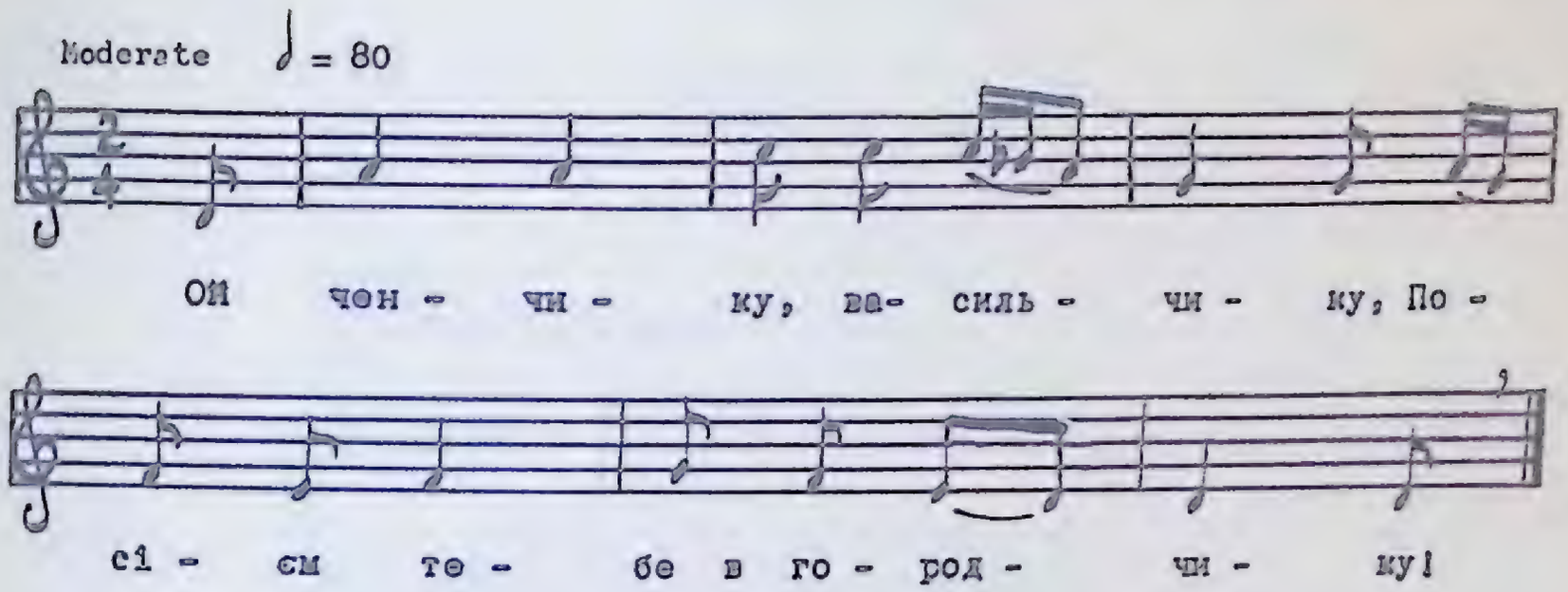
There on a hillock burns a fire,
And a maiden's there cooking dumplings.
The thatched roof is leaking onto her shoulder
And from her nose it's dripping and buttering the dumplings.

This is a typical ditty sung by the mummers to underscore Malanka's abilities as a housekeeper and a cook.

Mr. George Shewchuk

III. 4

Sung by Mr. George Shewchuk,
Vegreville, Alberta, 1965.



Ой ченчику, васильчику,
Посієм тебе в городчику!

Будем тибе шанувати,
Три рази на день поливати.

А в неділю промикати,
За росу косу затикати.

Косо моя затичена,
Гей ти дівчино заручена!

Заручилимся півтора року,
Щоби не знали вороги з боку,

Бо як би взнали, розщебетали,
Тоді бим видів щастя не мали.

* * *

Гей у поле, край дороги
Там Васильчик поле й оре.

І засіяв лан пшениці
На весілля на паланиці!

* * *

Гей дівчина гуси гнала
І козака підмовляла:

— Щоби прибув на маланку,
Буду ждати аж до ранку!

Ой я пива наварила
І горівки накурила.

Паланиці на полиці
І оріхів повні міхи!

Не богата наша хатка,
Та прибрана як палатка!

Заріжу гуся, не обійдуся,
Заріжу двоє — серденько моє!

* * *

Там за горами і за лісами
Пила Маланка і з козаками.

Гей пила, пила, фис загубила,
Прийшла додому тай мужа била.

— Іди ж ти мужу фиса шукати,
А як не знайдеш не йди до хати!

Шукав він нічку, шукав він днину,
Та замість феса здибав дівчину!

* * *

Ти чорнобрива і круглолиця,
По святах будеш вже молодиця!

Хоч не богата так писма знає.
Кого полюбит, того й кохає!

* * *

Гей гопа, гопа, молодців купа!
Вийди дівчино, подай ручину!

Подай ручину, вийди до хати,
І з новим роком шоб погуляти!

З нашоу Маланкоу весела будеш,
Вібири собі, кого ти любиш!

Кождий веселий і жарти знає,
Кого ти люби(ш), завтра сватає!

* * *

Гей господарю, Іваночку,
Прийми до хати Маланочку!

Наша Маланка не лінива ,
Скоро до хати — миски помила!

Наша Маланка вміє ткати,
Чорним шовком прибирати,

І червоним і вовничкоу —
Хоч вдень сидит на затичкоу!

* * *

Наша Маланка дністровянка,
Молоденька, румяненька.

У Карпатах вродиласи,
А у Пруті христилася,

В чорнім мори купається
А в Дунаю вмивається,

На Покуттю проживає —
З новим роком всіх витає!

Translation:

O you gay bachelor's-buttons,
We shall sow you in the garden!

We shall care for you
And water you three times a day!

On Sundays we'll pluck you out
And fix you onto my braid!

O braid of mine, all adorned!
O girl of mine, my betrothed!

We were [secretly] betrothed a year and a half ago,
To keep our enemies from knowing anything;

For if they were to find out they'd spread the news,
And then, I'm sure, there'd be no happiness for us.

* * *

O there in a field by the road
Basil is there ploughing the field.

He has sown a field with wheat
To be made into flatcakes for the wedding!

There was a maiden tending geese
And flirting with a kozak:

"Make sure you come on Malanka Eve!
I'll even wait till morning!

"For I've brewed beer
And I've distilled much whisky!

"The flatcakes are on the shelf
And the sacks are full of nuts!

"Our home is not sumptuous
But it's all dressed up like a palace!

"I'll even kill a goose—I insist!
I'll kill two—my sweetheart!"

* * *

There beyond the mountains and beyond the forests
Malanka was drinking with the kozaks.

She drank and drank and lost her fez.
She came home and began beating her husband!

"Go, husband, and find my fez!
If you don't find it, don't come home!"

He looked for a night, he looked for a day,
And instead of a fez he found a maiden!

* * *

O you black-browed one, you round-faced one!
After the holidays you'll already be a young wife!

Although she's not rich, she can read and write,
And whoever she fancies, to him she makes love!

* * *

Hey hopa-hopa! There's a whole bunch of fellows here!
Come out, O maiden, and give us your hand!

Give us your hand and enter this room
To dance in honour of the New Year!

With our Malanka you will be merry—
And pick out for yourself whomever you like!

Each one [of us] is gay and knows all sorts of tricks!
He whom you like will send the matchmakers tomorrow!

* * *

O dear Ivan, master of the house,
Let Malanka come into the house!

Our Malanka is not lazy;
As soon as she enters the house she washes the dishes!

Our Malanka knows how to weave
Using black silk

And red-coloured wool
Although she spends the whole day fixing her hair!

* * *

Our Malanka is from the Dniester River area!
She's young and has rosy cheeks!

She was born in the Carpathian Mountains
And christened in the Prut River;

She bathes in the Black Sea
And washes herself in the Danube!

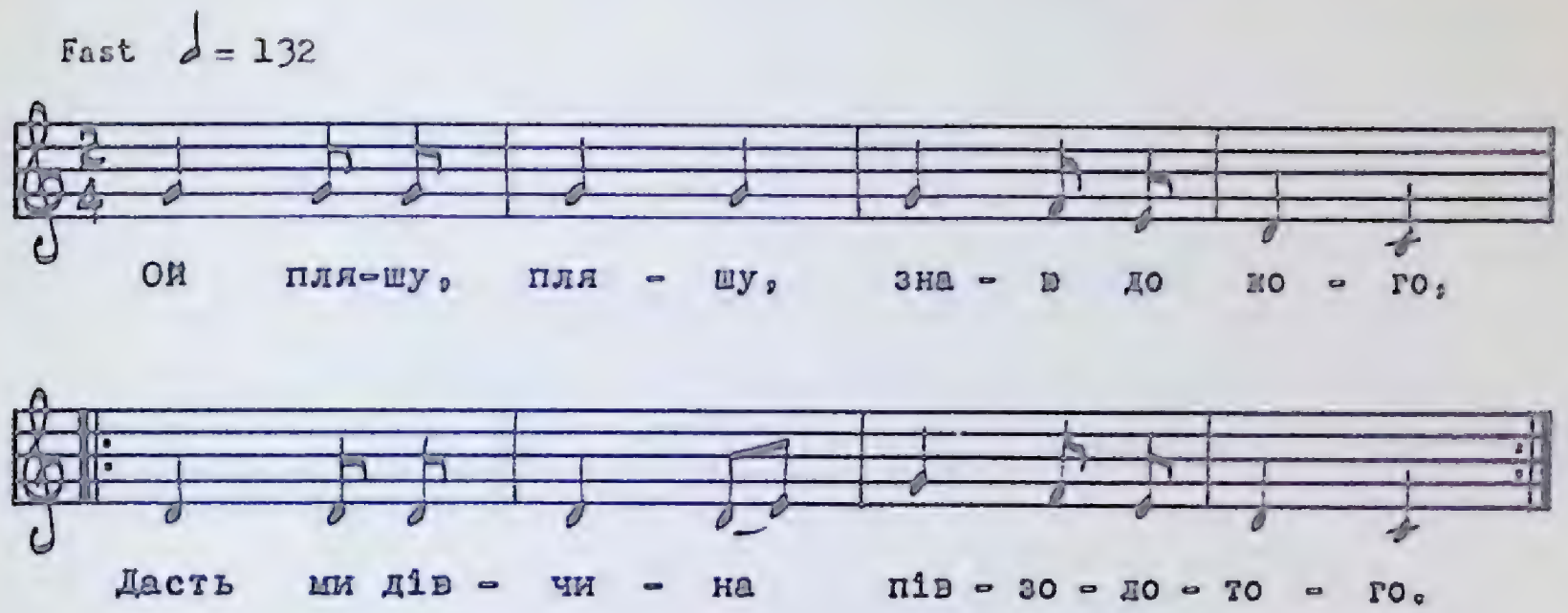
She lives now in the Pokuttja region—
And she wishes everyone a Happy New Year!

This text is a classic example of the traditional Malanka song and its function in modern times. The courting theme is immediately introduced by the "bachelor's-buttons," a favourite field flower used by the unmarried maidens in their live-flower wreaths. Here and there it is implied that the maiden whose home the mummers are about to enter is secretly engaged to one of them, that she had invited her betrothed to come on Malanka Eve, and that she would marry one of the mummers. Woven together with this courting motif is the image of Malanka herself who serves as a foil for the young and supposedly sweet maiden in the house and as a convenient excuse for the visiting maiden. The entire event conjures up a carnival air, which helps to siphon off some of the pent-up energy and emotions of this group of young, eligible mummers.

Mrs. Annie Hnatiuk (L) and Mrs. Nick Stadnyk (R)

III. 5

Sung by Mrs. Annie Hnatiuk,
Gilbert Plains, Manitoba, 1963.



Ой пляшу, пляшу, знаю до кого,
Дасть ми дівчина півзолотого. (2)

— Ой давай, давай, що маєш дати,
Не маєш дати, вигони з хати! (2)

— Та маю, маю, коли не даю,
Казала мати, щоби не дати —
Треба до мене краще плєсати!

* * *

З сволока тече а в хаті гарно,
— Вивиди дівчино коника, панно! (2)

Вивила коника, щей осідлала,
Золоту шабельку до боку дала. (2)

— На ж тобі шабельку, на ж тобі лучок,
На ж тобі лучок до білих ручок! (2)

* * *

З сволока тече, в хаті болото,
Ой вийди, вийди, моє золото! (2)

З сволока тече, а в хаті сухо,
Ой дай же, дай же ти щебетюхо! (2)

Від хати до хати не мож долізти,
Каже ще дівчина гайдучка сісти! (2)

Ой дай же, дай же, що маєш дати,
Не маєш дати — вигони з хати! (2)

Хоч коцюбою, хоч лопатою,
Мараш тє бере з твою хатою! (2)

* * *

Тай плине качур долі водою,
Єму затичка за головою. (2)

Ой птичко моя затиченая,
Дівчино моя заручена! (2)

— Тай було мене не заручати,
Най би я гуляла там де дівчата! (2)

— Тай гуляй, гуляй, як рибка в воді,
Як підеш за мене, то буде годі! (2)

Translation:

I know for whom I'm dancing and singing—
The maiden will give me a gold coin for it! (2)

"Give, give, whatever you have to give!
If you've nothing to give, chase us out of the house!" (2)

"O I have something, but I'm not giving it!
Mother said I shouldn't give it—
You must first sing and dance better than that!"

* * *

It's dripping from the roof, but it's nice in the house—
"O maiden, young miss, bring out the horse for me!" (2)

She brought out the horse and even saddled it
And placed a golden sabre at the side! (2)

"Here's your sabre, here's your bow,
Here's your bow for your white hands!" (2)

* * *

It's dripping from the roof, there's mud in the house—
"O come out and welcome me, my golden one!" (2)

It's dripping from the roof, it's so dry in the house—
"O give me something, my sweet warbler!" (2)

I can barely crawl from house to house,
Yet the maiden wants me to dance the *hajduk*! (2)

"Give, give, whatever you have to give!
If you've nothing to give, chase us out of the house! (2)

"Use a poker or use a shovel!—
May the devil take you and your house!" (2)

* * *

There's a drake swimming down the stream
And he has a ribbon on his head. (2)

O my little bird, all decked up!
O my maiden, my betrothed! (2)

"It would have been better had you not betrothed me:
I would be free to play with the single maidens." (2)

"Play and enjoy yourself, like a fish in water!
When you marry me that'll come to an end!" (2)

This text depicts the actual confrontation of the mummers with the maiden. The song is performed while the mummers dance for her; the seeming lack of continuity (a characteristic feature of most Malanka songs) is due to the rather impromptu fashion in which the song is delivered: one, two, or more may join in with the leader or offer their own couplets while he has a rest, and so on.

The image of the maiden saddling the horse is meant to serve as an example of the kind of obedient and dedicated behaviour which the mummers wish and expect the maiden to show.

Those statements in the text that appear to be coarse and rude are part of the courting game, so to speak, and add to the merrymaking.

List of Singers and Their Songs

CHICILO, Mrs. Joe. 57. Housewife. Born in Winnipeg, Manitoba. Recorded in Rama. Saskatchewan, summer, 1964.
Item nos. I.B.4, I.B.8, I.C.3, I.D.1, II.C.3.

DEYHOLOS, Mrs. Joe. 63. Housewife. Born in *selo* (village) Horostkiv, *povit* (district) Husjatyn, Western Ukraine. Arrived in Canada in 1902. Recorded in Grandview, Manitoba, summer, 1963.
Item no. I.A.5.

DUCHAK, Mrs. Orest. 66. Housewife. Born in *selo* Ivanja, *povit* Zališčyky, Western Ukraine. Arrived in Canada in 1928. Recorded in Gilbert Plains. Manitoba, summer, 1963.
Item nos. I.A.7, III.1.

HNATIUK, Mrs. Annie. 62. Widow. Born in Ethelbert, Manitoba. Recorded in Gilbert Plains, Manitoba, summer, 1963.
Item no. III.5.

HUSKA, Mrs. John. 64. Housewife. Born in *selo* Krevča, *povit* Borščiv, Western Ukraine. Arrived in Canada in 1902. Recorded in Gilbert Plains. Manitoba, summer, 1966.
Item no. II.C.1.

KENDZERSKI, Mrs. Steve. 76. Retired farmer. Born in *selo* Zvukovec', *povit* Borščiv, Western Ukraine. Arrived in Canada in 1913. Recorded in Rorketon. Manitoba. summer, 1964.
Item nos. I.A.3, I.A.9, I.B.7, I.C.1, I.C.4, I.D.2.

KENDZERSKI, Mrs. Steve. 74. Housewife. Same birth place as husband. above. Arrived in Canada in 1921. Other data, *see* under husband. above.

KLYMASZ, Mr. Nicholas. 58. Labourer. Born in *selo* Mlynivci, *povit* Zboriv, Western Ukraine. Arrived in Canada in 1928. Recorded in Toronto, Ontario, Christmas, 1961.
Item no. II.E.2.

KOHUT, Mr. Alexander. 67. Retired farmer. Born in *selo* Čornovka, *povit* Černivci, Western Ukraine. Arrived in Canada in 1898. Recorded in Calder, Saskatchewan. summer, 1964.
Item nos. II.C.2, III.2.

KOHUT, Mrs. Alexander. 63. Housewife. Born in Calder, Saskatchewan. Other data same as under husband, above.

KOTYK, Mr. Kyrylo. 80. Retired farmer. Born in *selo* Burdjakivci, *povit* Borščiv, Western Ukraine. Arrived in Canada in 1899. Recorded in Gilbert Plains, Manitoba, summer, 1966.
Item no. I.A.1.

KOWALCHUK, Rev. Ivan. 65. Priest. Born in *selo* Zavydiv, *uezd* Volodymyrs'kyj, *gubernija* Volyns'ka, Western Ukraine. Arrived in Canada in 1928. Recorded in Shandro, Alberta, summer, 1965.
Item no. II.A.3.

MASIOWSKY, Mrs. Nastja. 75. Widow. Born in *selo* Cyhany, *povit* Borščiv, Western Ukraine. Arrived in Canada in 1899. Recorded in Fork River, Manitoba, summer, 1964.
Item no. III.3.

MELNYK, Mrs. Bill. 61. Housewife. Born in 'old country'; not sure of exact details. Arrived in Canada in 1902. Recorded in Roblin, Manitoba, summer, 1963.
Item no. II.B.2.

MICHALUK, Mrs. Oleksa. 72. Retired. Born in *selo* Guštyn, *povit* Borščiv, Western Ukraine. Arrived in Canada in 1897 (?). Recorded in Dauphin, Manitoba, summer, 1963.
Item nos. II.A.4, II.E.4.

MYCHAJLYK, Mrs. "Nellie." 74. Widow. Born in *selo* Krevča, *povit* Borščiv, Western Ukraine. Arrived in Canada in 1906. Recorded in Dauphin, Manitoba, summer, 1963.
Item no. II.D.3.

MYK, Mr. Tony. 71. Shoe repair man. Born near Trembovlja, Western Ukraine. Arrived in Canada in 1895. Recorded in Ashville, Manitoba, summer, 1963.
Item no. II.E.1.

NJEDZVEC'KA, Mrs. Zofija. 77. Widow. Born in *selo* Vil'ka-Susans'ka, *povit* Radyxiv, *oblast'* (region) L'viv, Western Ukraine. Arrived in Canada in 1959. Recorded in Gilbert Plains, Manitoba, summer, 1963.
Item nos. I.A.4, II.B.3.

OBUCK, Mrs. Tony. 50. Housewife. Born in *selo* JAmenyce, *povit* Stanislavs'kyj, Western Ukraine. Arrived in Canada in 1929. Recorded in Yorkton, Saskatchewan, summer, 1964.
Item nos. I.B.2., I.B.3.

SEMOTJUK, Mr. Nykolaj. 82. Retired farmer. Born in *selo* Karpov, *povit* Snjatyn, Westren Ukraine. Arrived in Canada in 1900. Recorded in Vegreville, Alberta, summer, 1965.
Item nos. I.B.6, II.D.1.

SHELESTYNSKY, Mrs. Dmytro. 69. Retired. Born in *selo* Horodenko, *povit* Horodenko, Western Ukraine. Arrived in Canada in 1928. Recorded in Gladstone, Manitoba, summer, 1963.
Item no. II.D.2.

SHEWCHUK, Mr. George. 79. Retired farmer. Born in *selo* Borivci, *povit* Kicman' (Čornovec'kyj), Western Ukraine. Arrived in Canada in 1903. Recorded in Vegreville, Alberta, summer, 1965.
Item no. III. 4.

STADNYK, Mrs. Nick. 57. Housewife. Born in Fork River, Manitoba. Recorded in Gilbert Plains, Manitoba, summer, 1963.
Item nos. I.A.6, II.A.5, II.A.8.

STOROZUK, Mr. William. 64. Farmer. Born in *selo* Byčkivci, *povit* Čortkiv, Western Ukraine. Arrived in Canada in 1901. Recorded in Petlura, Manitoba, summer, 1963.
Item no. II.E.3.

SVARICH, Mrs. Stacia. 66. Housewife. Born in Edna (Star), Alberta. Recorded in Vegreville, Alberta, summer, 1965.
Item no. II.B.4.

SYDOR, Mr. Philip. 64. Invalid. Born in *selo* Xlopivka, *povit* Husjatyn, Western Ukraine. Arrived in Canada in 1928. Recorded in Winnipegosis, Manitoba, summer, 1964.
Item nos. I.C.2., II.A.7.

UHRYNJUK, Mrs Doris. 71. Widow. Born in *selo* Horošova, *povit* Borščiv, Western Ukraine. Arrived in Canada in 1902. Recorded in Plumas, Manitoba, summer, 1964.
Item no. I.B.1.

WASHEZKO, Mrs. Dmytro. 58. Farmer's wife. Born in *selo* Sobjatyn, *povit* JAroslav, Western Ukraine. Arrived in Canada in 1937. Recorded in Fonehill, Saskatchewan, summer, 1964.
Item no. II.A.6.

ZACHARUK, Mrs. Anna. 76. Widow. Born in *selo* Tuluva, *povit* Snjatyns'kyj, Western Ukraine. Arrived in Canada in 1908. Recorded in Vegreville, Alberta, summer, 1965.
Item nos. I.A.2., I.B.5.

ZAIEC, Mrs. Martin. 60. Farmer's wife. Born in *selo* Korostovyč, *povit* Rohatyn, Western Ukraine. Arrived in Canada in 1930. Recorded in Vegreville, Alberta, summer, 1965.
Item no. I.A.8.

IN ADDITION to the above, item nos. II.A.1., II.A.2, and II.B.1 were sung by a group composed of various members of the collector's family and recorded in Toronto, Ontario, Christmas, 1961. All had arrived in Canada at various times between the two World Wars from villages in the Zboriv district, L'viv region, Western Ukraine.

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Bibliographical Notes and Discography

The first scholarly collection of traditional Ukrainian winter folksongs was compiled by the eminent folklorist, Volodymyr Hnatjuk, and published in 1914 in L'viv under the title *Koljadky i ščedrivky* in two volumes. The more recent and impressive collection, compiled by O. I. Dej, *Koljadky ta ščedrivky. Zymova obrjadova poezija trudovoho roku* [=*Koljadky* and *ŠČedrivky*. The Winter Ritual Poetry of the Working Year], (Kyjiv 1965), completely disregards the religious cycles (folk compositions as well as church carols) and concentrates solely on traditional secular materials. The same volume, however, includes a valuable commentary on the musical aspects of the cycle by A. Humenjuk along with many musical transcriptions. Somewhat smaller in scale is a very useful collection (with melodies and explanatory, comparative, and bibliographical notes) of thirty-five traditional winter folksongs published by the renowned musicologist and folklorist Filjaret Kolessa, in his handbook and survey of Ukrainian verbal art, *Ukrajins'ka usna slovesnist'* (L'viv, 1938), p. 37–50 (commentary) and p. 163–208 (texts with music).

Carolling as a ritual is the subject of an important comparative study in Polish by Piotr Caraman, *Obrzed Koledowania u Stowian i u Rumunow* [=The Ritual of Carolling Among the Slavs and the Romanians], published in Krakow 1933. The traditional Russian winter folksong cycle is analysed by the late Russian folklorist V. I. Čičerov in an article on the Russian *koljadki* and their types ("Russkie koljadki i ix tipy") published in *Sovetskaja etnografija*, 1948, No. 2, p. 105–129.

The contemporary Ukrainian folklorist and ethnologist, Viktor Petrov, has made several important contributions to the study of the ritual context of the traditional winter folksong cycle. Unfortunately, these are somewhat scattered throughout the immigrant press as well as in certain Soviet periodicals. Among the more significant articles are his "Rizdvjani zvyčaji v sviti novitn'oji folkl'orystyky" [=Christmas Customs in the Light of Current Folkloristics], *Novyj šljax* [=The New Pathway], Winnipeg, January 7, 1948; "Rizdvjani obrjady ukrajins'koho narodu [Sproba doslidčoji analizy] [=Christmas Rituals of the Ukrainian People (An attempt at a Scholarly Analysis)"], *Novyj šljax* [=The New Pathway], Winnipeg, January 5, 1949; and "Obrjâdovyj folkl'or kalendarnoho cyklu ta joho obščynno-vyrobnyči osnovy" [=Ritual Folklore of the Calendaric Cycle and Its Communal-Productive Foundations], *Narodna tvorčist' ta etnohrafija*]=Folk Creativity and Ethnography], Kiev, Vol. 10 (1966), No. 1, p. 28–32.

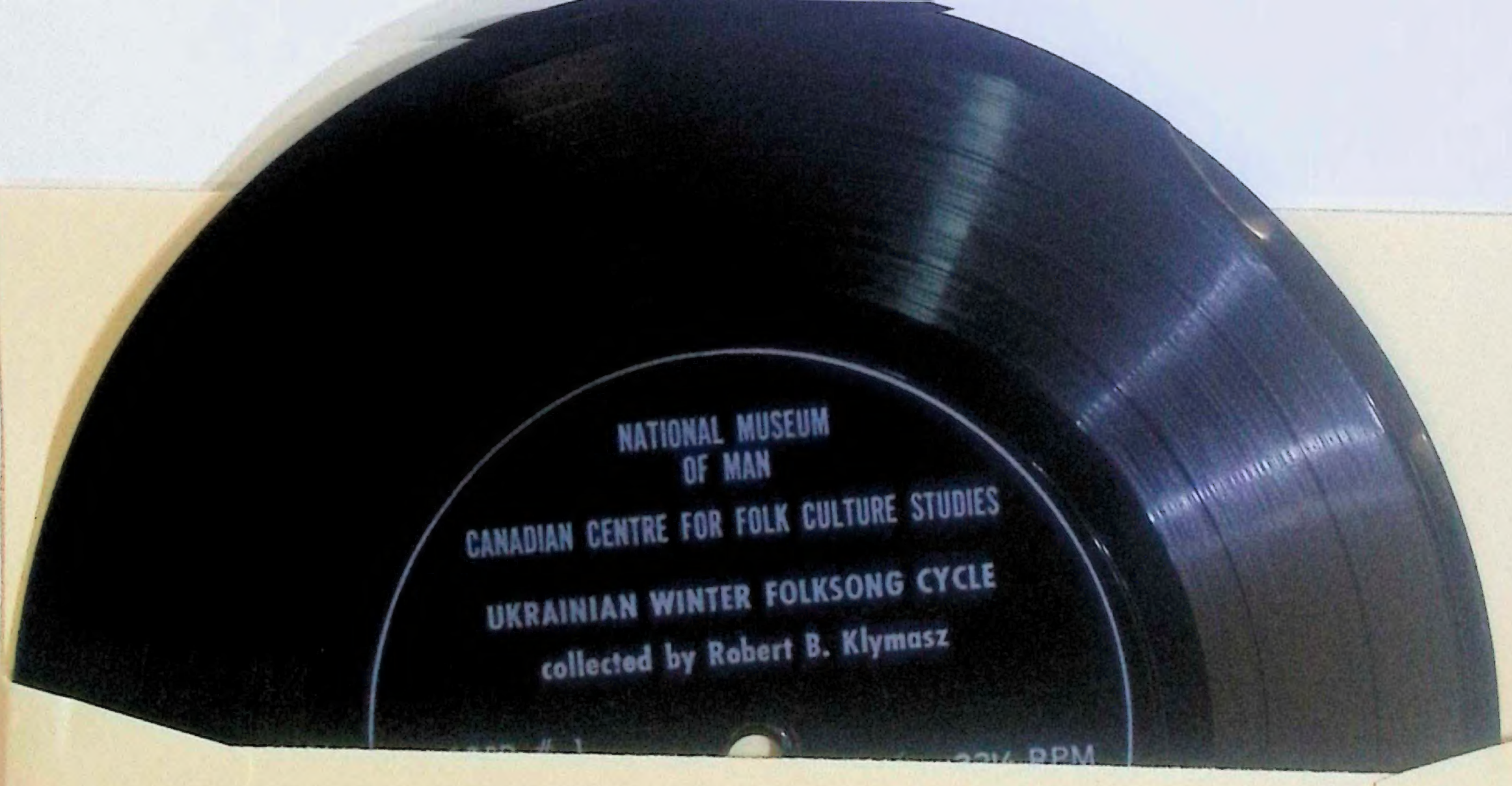
A rather peripheral but most interesting booklet of descriptive, ethnographic materials was published by Izydora Levkovyč in her *Ukrajins'ki narodni rizdvjani zvyčaji* [=Ukrainian Folk Christmas Customs], (London, 1956, 42 p.) based on interviews with Displaced Persons from Western Ukraine. The late Stepan Kylymnyk's *Ukrajins'kyj rik u narodnyx zvyčajax. Tom I. Zymovyj cykl'* [=The Ukrainian Year in Folk Customs. Vol. I. The Winter Cycle], (Winnipeg, 1955) is too eclectic and nativistic in its approach. A useful survey of classical although occasionally antiquated views concerning early Ukrainian 'pagan' customs is provided by the recent book written by an eminent philologist, Ivan Ohijenko (Mytropolyt Ilarion), *Doxrystyjans'ki viruvannja ukrajins'koho narodu* [="Pre-Christian Beliefs of the Ukrainian People"], Winnipeg, 1965.

Ukrainian-Canadian winter folksong texts have been published by Jaroslav B. Rudnyc'kyj in his four volumes of Ukrainian-Canadian dialectological and folklore texts *(Materijaly do ukrajins'ko-kanadijs'koji folkl'orystyky j dijalektolohiji)* Winnipeg, 1956–63. Among the numerous popular collections of Ukrainian carols in circulation in Canada is the Rev. M. Kinaš's compilation of church carols, folk *koljadky* and

ščedrivky, and popular English carols, Koljadnyk, *Cerkovni koljady z dodatkam narodnyx koljadok i ščedrivok. JAk takož najpopuljarnisyx koljad anhlijs'kyx*, Winnipeg, n.d. (Texts only).

A wealth of secondary materials concerning Ukrainian Christmas customs in Canada may be found in the ethnic press. For example, the nostalgic reminiscences of an important Ukrainian-Canadian novelist, Illja Kyrijak, are found in his brief account of his Ukrainian Christmas Eve in Canada ("Peršyj Svjatyj Večir v Kanadi," *Kaljendar Ukrajins'koho Holosu*, Winnipeg, 1940, p. 63–73). The current attempt to revive the old folk traditions is reflected in Halia Hawryluk-Charney's English article, "Let Us Preserve Our Ukrainian Traditional Christmas," *Zinočyj svit* [=Woman's World], 1963, No. 1, p. 14–15.

Three commercial long-playing records are available on the market. None of these however includes any field recordings of secular and religious folk carols. Laura Boulton's recordings of *Ukrainian Christmas Songs* in Canada (10-inch, Folkways, FP 828) features sophisticated, stylized choral arrangements and lacks adequate documentation. The recordings of two extremely popular personages, "Mickey and Bunny" offer an insight into the current drift of the Ukrainian winter folksong cycle in Canada: *Mickey and Bunny Sing Traditional Ukrainian Carols* (12-inch, V Records, VLP 3019) has twelve church carols with organ accompaniment, while *Mickey and Bunny Sing English "Xmas" Carols in Ukrainian* [!] (12-inch, V Records Ltd., VLP 3020) speaks for itself.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OF MAN
CANADIAN CENTRE FOR FOLK CULTURE STUDIES
UKRAINIAN WINTER FOLKSONG CYCLE
collected by Robert B. Klymasz